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**BBDO takes the lid off  
its computer plan—  
what it requires of re-  
search houses, reps,  
stations** p 27

**Revolution in jingle  
writing—a report on  
today's top creators  
and new techniques in  
commercials** p 32

# SPONSOR

THE WEEKLY MAGAZINE RADIO/TV ADVERTISERS USE



## THE INTERMOUNTAIN NETWORK

*covering nearly 6,000,000 people  
throughout the mountain states,*

IS NOW REPRESENTED BY

**Edward Petry & Co., Inc.**

Radio Division

*The Original Station  
Representative*

NEW YORK • CHICAGO • ATLANTA • BOSTON • DALLAS • DETROIT • LOS ANGELES • SAN FRANCISCO • ST. LOUIS

**1<sup>ST</sup>  
AGAIN  
NUMBER ONE**

**KTBS-TV**

**CHANNEL 3  
HAS MORE VIEWERS  
THAN ANY OTHER  
ARK-LA-TEX STATION**

**LOOK AT THE  
LATEST  
ARB\* STATION  
CIRCULATION TOTALS**



**NO MATTER HOW YOU  
*SLICE IT*  
KTBS-TV CHANNEL 3  
*IS NUMBER ONE AGAIN***

	KTBS-TV CHANNEL 3	STATION Y	STATION Z
TV Home Potential . . . . .	248,200	231,200	226,100
Net Weekly Daytime . . . . .	163,300	142,200	144,100
Net Weekly Nighttime . . . . .	214,400	200,600	197,900
Net Weekly Total . . . . .	227,500	215,600	211,700
Average Daily Total . . . . .	153,200	144,800	152,400

ARB STATION CIRCULATION TOTALS, NOVEMBER, 1961.

**KTBS-TV**

**SHREVEPORT, LOUISIANA**





### First, Latest... and All Ways

WDAF News Director Bill Leeds, left, was the first winner of the Earl Godwin Memorial Award, NBC's recognition of its top news correspondent of the year. • WDAF Newsman John Herrington, right, is the most recent winner • Two winners, a tie for first, and a second place in five years... and it's our goal that WDAF newsman will always be in contention. There are 14 more real professionals of the Leeds-Herrington calibre in the Signal Hill newsroom.

**WDAF-TV 4 WDAF-RADIO 610 KANSAS CITY** 



Symbol of  
Service

*Transcontinent Television Corporation*

In Television: WGR-TV Buffalo  
• WDAF-TV Kansas City • KFMB-TV  
San Diego • KERO-TV Bakersfield  
• WNEP-TV Scranton-Wilkes Barre

Represented by  
  
the Original Station Representative

In Radio: KFMB & KFMB-FM San  
Diego • WDAF & WDAF-FM Kansas  
City • WGR & WGR-FM Buffalo

**380 MADISON AVENUE • NEW YORK 17, NEW YORK**

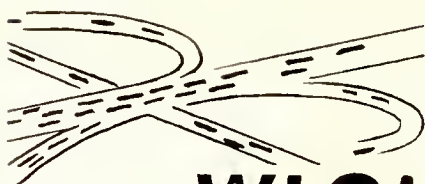
# SCOOP!

'The Twin Cities' Only  
Traffic Report Broadcast  
from the Air!

## WLOL'S AIR WATCH TRAFFIC REPORT

7 to 9 a.m. 4 to 6 p.m.

When Pilot-Announcer Carmen Sylvester patrols the traffic lanes, your radio announcements control the driving hours!



### RADIO WLOL

MINNEAPOLIS • ST. PAUL

5,000 WATTS around the clock • 1330 kc

LARRY BENTSON, President

Wayne 'Red' Williams, Vice-Pres. & Gen. Mgr.

Joe Floyd, Vice-Pres.

Represented by AM RADIO SALES

**MIDCO**

Midcontinent Broadcasting Group

WLOL/am, fm Minneapolis-St. Paul; KELO-LAND/  
tv and radio Sioux Falls, S. D.; WKOW am and tv  
Madison, Wis.; KSO radio Des Moines

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# SPONSOR

THE WEEKLY MAGAZINE TV/RADIO ADVERTISERS USE

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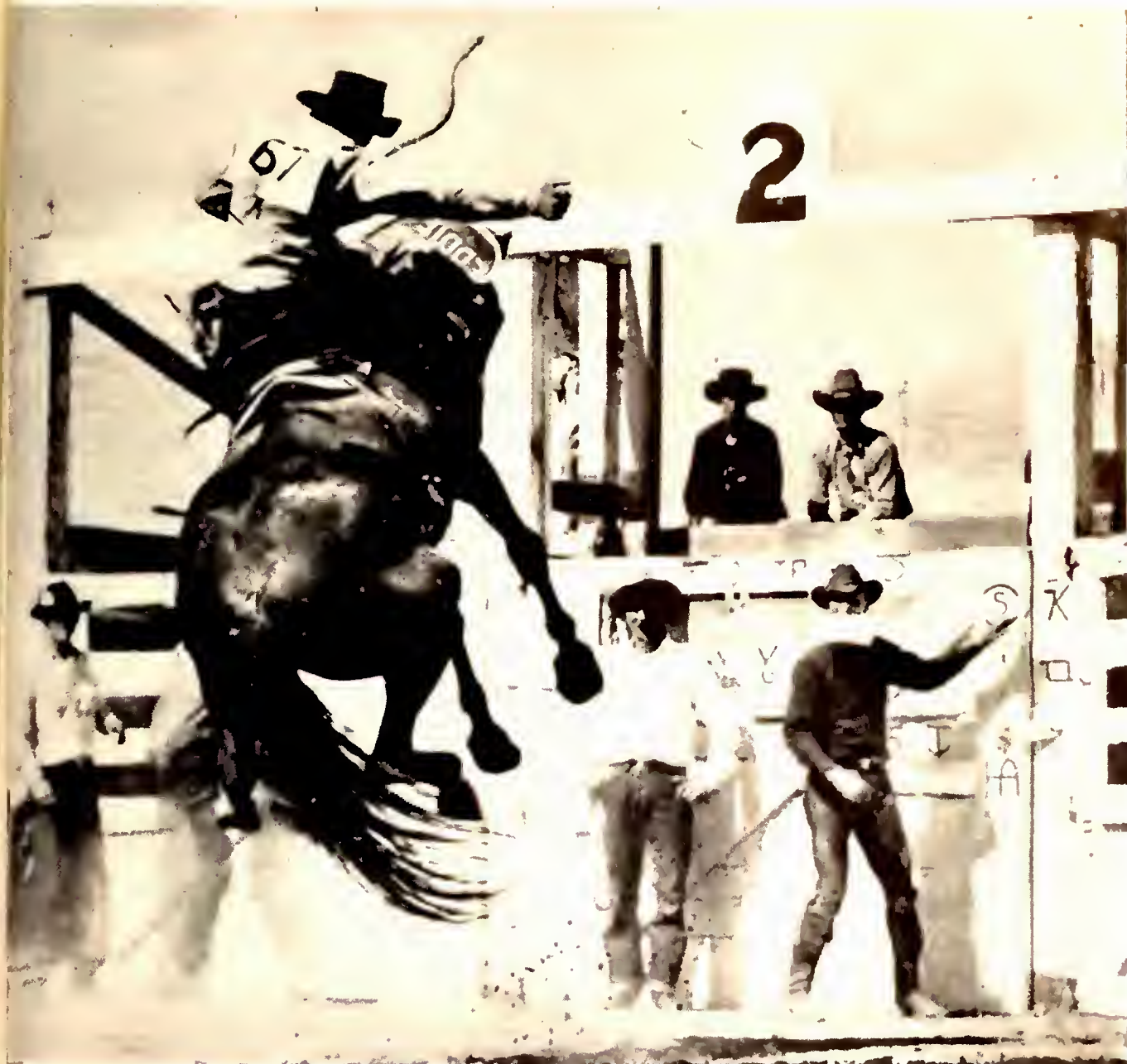
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## How big is the audience for this kind of excitement?

Rodeos—and we can prove it—are big for television.

Build a show around the spills and thrills of the rodeo circuit, put it into the 9 PM spot on Monday night, following *The Rifleman*, leading into *Ben Casey* . . . and you're coming on strong.

You're coming on with *Stoney Burke*, ABC-TV's

explosive new series.

And your audience is there. Waiting.

This was abundantly demonstrated on March 11, on *ABC's Wide World of Sports*, when the Tucson Rodeo rode off with a 21.4 rating. Far and away the No. 1 program for the entire time period from 5 to 6:30 PM.\*

In fact, 50% better than

a sports spectacular on Net Y at 2:30 to 4 the same afternoon.

*Stoney Burke* also comes on strong with authentic rodeo sight and sound, with plenty of story muscle and with one Jack Lord in the lead. For this new talent, a meteoric rise to top TV popularity, Efrem Zimbalist and Vince Edwards fashion,

is in the cards.

Whatever it takes to make it big, *Stoney Burke* has it. Big.



**COMING ON ABC-TV "STONEY BURKE," STARRING JACK LORD.**

\*Source: Nielsen National TV Index, total audience, March 11, 1962.



# 1905 Audience Limited

The beauty and talent of this great actress were known everywhere. Despite her fame in the early 1900s, comparatively few people were privileged to see her perform. Today, on WGAL-TV, an outstanding entertainer is seen by countless thousands. Worthwhile programming assures a vast and loyal audience for WGAL-TV advertisers.

**WGAL-TV**  
*Channel 8*

**Lancaster, Pa.**  
**NBC and CBS**  
STEINMAN STATION  
Clair McCollough, Pres.

Maude Adams



Courtesy of The Bettmann Archive

Representative: The MEEKER Company, Inc.  
New York • Chicago • Los Angeles • San Francisco



30 April 1962

Latest tv and  
radio developments of  
the week, briefed  
for busy readers

# SPONSOR-WEEK

## 4 A's CREATIVE CODE

New code adopted covering visuals and tv; PR project seeks help; international spread of agencies noted

### White Sulphur Springs:

The 4 A's last week adopted a new creative code, replacing one first adopted in 1924 and last revised in 1956.

The code is extended to cover visual material as well as copy and gets into special problems arising in tv and areas of "interpretation and judgment."

The code specifically taboos the following:

- False or misleading statements or exaggerations, visual or verbal.
- Testimonials which do not reflect the real choice of a competent witness.
- Comparisons which unfairly disparage a competitive product or service.
- Claims insufficiently supported, of which destroy the true meaning or practicable application of statements made by professional or scientific authority.
- Statements, suggestions or pictures offensive to public decency.

Violators of the code are subject to possible annulment of membership as provided by Article IV. Section 5, of the 4 A's constitution.

The new code was presented by Alfred J. Seaman, president of SSC&B, who headed drafting committee. Its other members were Guild Copeland, executive v.p. of L&N, Robert E. Newell, chairman of C&W, and Jean Wade Rindlaub, v.p. of BBDO.

The association's work in improving the public relations of advertising was reviewed by Arthur H. Tatham, chairman of T-L. David B. Williams, president of EWR&R, and Clinton E. Frank, president of Clinton E. Frank, also presented reports.

Frank's committee agreed that a public relations campaign was beyond the power of the association to undertake alone. The committee consulted with five other associations—ANA, ANPA, MPA, NAB, and OAAA—to explore the possibility of establishing a special new organization for the purpose.

Hill & Knowlton, public relations counsel for the 4 A's, has taken a hiatus in their contract until further progress on a new program is made.

(Continued on page 10, col. 2)

## GF's MORTIMER BLASTS AD CRITICS

General Foods board chairman Charles G. Mortimer gave the back of his hand last week to those who condemn advertising for creating demand for goods and services.

Speaking before the 75th annual ANPA meeting, Mortimer defended advertising for being "the beginning point in the American chain of action."

Greater demand increases volume, lowers unit cost, creates jobs, and reduces operation costs, he said.

## SEALTEST INTO SPOT, OUT OF NETWORK TV

Sealtest (N. W. Ayer) is not renewing Bob Newhart on NBC TV—an ironic development in the light of his Peabody award.

The story is that Sealtest is shifting its marketing direction and is consequently changing media. Hence, after five years it's expected to drop network tv in 1962-63 and to probably shift its broadcast emphasis on spot tv and spot radio.

## Electric shaver Xmas network spending starts

Here it's not the end of April yet and electric shaver sponsors have already started buying their Christmas spot campaigns.

Remington (Y&R) has ordered 40 spots (estimated value: \$1.4 million) on NBC TV from September to December, with some business also reportedly placed with CBS TV.

Schick is also understood to have been buying minutes for Christmas on ABC TV.

## Texaco's non-renewal a surprise to NBC TV

Texaco (B&B) is not picking up its renewal of the daily Huntley-Brinkley news on NBC TV for fall, but is staying in tv spot.

NBC TV reportedly asked \$6.3 million and Texaco offered \$5.7 million. Its failure to renew came to NBC circles as something of a shock.

## 4 A's ELECT NEW OFFICERS

White Sulphur Springs:

New directors and officers of the 4 A's were elected last week in meetings here.

Marion Harper, Jr., was re-elected chairman of the board and Arthur E. Tatham was re-elected vice-chairman. John E. Hoefler was elected secretary-treasurer.



Marion Harper, Jr.

Harper is chairman of the board and president of Interpublic Incorporated. Tatham is chairman of the board of Tatham-Laird, Chicago. Hoefler is president of Hoefler, Dietrich & Brown, San Francisco.

The following were elected directors-at-large

for three year terms: Thomas B. Adams of C-E, Detroit; Philip H. Schaff, Jr. of Leo Burnett, Chicago, and D. C. Stewart of K&E, New York.

The following were elected regional directors for one year: Eastern region—H. L. McClinton of RMCC, Howard G. Axelberg of LNB&L, and Harold B. Montgomery of A-K; East Central—John F. Henry of GMM&B; Central Region—George Bolas of T-L, and George A. Rink of Earle Ludgin, and Western Region—John W. Davis of HC&H.

President-elect John Crichton will succeed F. R. Gamble in May.

Continuing on the board as directors-at-large are Charles H. Brower of BBDO, William E. Steers of DCS&S, Norman H. Strouse of JWT, Clinton E. Frank of Clinton E. Frank, Raymond O. Mithun of C-M, and David B. Williams of EWR&R.



Arthur E. Tatham

## Tv, radio coverage of 2nd orbit set

The three tv networks and the four radio networks will pool their resources again for coverage of the second manned U. S. orbital flight, expected in mid-May at Cape Canaveral.

The pooled portion of radio and tv coverage will be provided by NBC News. Pool arrangements were made in New York last month by Donald Coe of ABC, Ernest Leiser of CBS, Joseph F. Keating of MBS, and Chet Hagan of NBC.

A unique feature of the tv coverage will be the use of a revolutionary space camera, called the BU-TV scope, which can televise live pictures of satellites and missiles being launched and also while in orbit. The giant camera will be used to show the launching (it will be several miles away) and will also attempt to show the space craft as it passes over the southeast in orbit.

## NBC TV RINGS UP \$14 MIL. WEEK

NBC TV sales reports 52 week renewal of R. J. Reynolds (Esty) in Huntley-Brinkley (alternate days) and sale of approximately 250 other nighttime minutes for 1962-63 for the sales week of 16-20 April. Total estimated value of advance sale was \$7.5 million, plus \$6.5 million for the news sponsors—a total for the week of \$14.0 million.

L&M (JWT) purchased 129 minutes, or weekly half hours in Virginian; U. S. Plywood (K&E) purchased 11 minutes in various shows; Quaker Oats (JWT), 52 minutes in International Showtime; Green Giant (Burnett), 17 minutes in two shows; and Corning Glass, 3 minutes.

Another advertiser bought 26 minutes in a new show, but announcement was withheld until its own sales personnel could be notified.

Other advance business included Milton Bradley, 12 minutes in McKeever & the Colonel; Savings & Loan Foundation, one-half of the East-West Game, and Colgate-Palmolive, one-fourth of the same event. Dumas-Milner (Post & Mohr) bought 55 daytime quarter hours for the current season.

## James P. Storer named WJW manager

James P. Storer, assistant general manager of WJW, Cleveland, has been appointed general manager effective 1 May, succeeding James E. Bailey, veteran Storer Broadcasting Company executive, who is retiring.

Storer, who became assistant manager of the radio station this January, was previously national sales manager of WIBG, Philadelphia, and national sales manager for radio in the Storer New York offices. He started in broadcasting in 1950 with WGBS, Miami. He is the son of Storer board chairman and chief executive, George B. Storer, Sr.

## BRYLCREEM INTO ABC TV FOR \$4 MIL. NIGHTTIME

Brylcreem (K&E) has bought three participations a week in four ABC TV series for 50 weeks in 1962-63.

Estimated cost is \$4,750,000. The four shows are 77 Sunset Strip, Naked City, Untouchables, and Gallant Man.

## NAB asks reversal of KXTV union decision

The NAB has asked the U. S. Court of Appeals for the ninth district to reverse the NLRB decision and rule to the contrary that two unions were engaged in an illegal boycott against station KXTV, Sacramento.

The two unions are AFTRA and NABET.

The dispute partly concerns secondary sponsor boycotts.



## NEW PRODUCT LIST: PRIME TV PROSPECTS

NBC TV research has come up with this extremely valuable list to sellers of tv: products introduced since January and now being test marketed or readied for national distribution.

With the enormous mortality rate of new products due to inadequate consumer acceptance of dealer distribution, tv can offer essential assistance at a crucial stage to infant products like these:

COMPANY	PRODUCT
<b>Automotive:</b>	
E. I. du Pont	"7" Wax Wash
Simoniz	Vista Auto Metal Spray Polish
Turtle Wax	Chrome Bumper Wax
<b>Drugs:</b>	
AHP-Whitehall	Painquelizer
Bristol-Myers/Grove	*Decongel
Gillette	*Dura-Med 12 Syrup
Lever Bros.	Pepsodent Fluoride Toothpaste
Luden's	Cough Spray
Plough	Plen-A-Fruit Cough Drops
Vick Chemical	*Activ-Age Multi-Vitamin
Ross Products	Vibra-Dent Electric Toothbrush
Shulton	Respir-Aid Aerosol, Tran-Gest
Upjohn	*Unicap Chewable Multi-Vitamins
	*for children
<b>Food:</b>	
General Mills	3 Little Kittens Seafood Treat
National Dairy—Sealtest	Add + (cream substitute)
Pillsbury	Flaky Baking Powder Biscuit
<b>Dietary Aids:</b>	
Baxter Labs.	Orderv High Nutrient Wafer
Borden Co.	Instant Lite Milk
Carnation Co.	Instant Chocolate Drink
Mead Johnson	Metrecal Pudding
Richmond-Chase	Diet Delight Sweetener
<b>Household:</b>	
Anheuser-Busch	Cotton Maid Spray Starch
Armstrong Cork	One-Step Floor Care
Colgate-Palmolive	Ajax Cleaner with Ammonia
General Foods	Satina Spray Starch
S. C. Johnson	J-Way Products (lawn & garden)
Shulton	Melodie Fabric Brightener
Simoniz	Permacrylic Master Wax
Smith-Lee	Jet Chef Cooking Foil
Sunbeam	Cordless Mixmaster Handmixer
Westinghouse	Raydescent Safety Light
Whirlpool	Pad-Det; Floor-Det; Spon-Shins
<b>Toiletries:</b>	
Chesebrough-Pond's	Eyes by Cutex
Curley Co.	Soft'n Lovely Shampoo
Lanolin Plus	Shadow Plus; Powder Plus
Schick Safety Razor	Double-Edged Razor Blades
Sea Breeze	Before and After Shave Lotion
Shulton	Sun/Stop Cream

## NBC RADIO \$4 MIL. IN PAST 2 MONTHS

NBC Radio reports \$4.2 million in business in the past two months (ending 25 April) and a total of \$7.4 million since the first of the year.

Sylvania and Midas Muffler will be back for a fourth year. Metropolitan Life and L&M have renewed, and Waters-Conley will use network radio for the first time.

Other advertisers in the sales report are: Sterling Drug, DuPont, General Motors, Chrysler, Standard Brands, Champion spark plug, Ford, Rexall, Curtis Publishing, Tyrex, Wynn Oil, Chapstick, Dr. Pepper, Mogen David, Doubleday, National Association of Insurance Agents, and Retail Clerks International.

## Booz-Allen study shows FCC needs bolstering

Washington, D. C.:

Results of a Booz-Allen & Hamilton management study of the FCC's workings were made public last week.

The report found the commission unequipped to meet its objects and sadly lacking in appropriations to meet manpower and equipment needs.

Because of these inadequacies the FCC does not have a formal enough internal organization, and it tends to react to issues rather than anticipating them.

B-A&H recommended a much tighter internal organization, including the making of the Chairman the real chief executive officer in fact as well as in name. A project to recruit and improve personnel was also suggested.

"In summary," concluded the study, "the FCC must mount a major effort directed to improving its practices, methods and operating machinery, if it is to keep on top of its regulatory obligations."

The study also made extensive recommendations in other areas.

## Tape producers drop out of tv festival

Nine major producers of video tape commercials have withdrawn from the forthcoming American Tv Commercials Festival scheduled for 4 May in New York.

Decision of the producers was based on a new exhibition policy of the festival this year, of showing commercials on large motion picture screens instead of on tv monitors as in the past. (Festival director Wally Ross said the new policy was forced by the fact that the festival will take place in the ballroom of the Waldorf-Astoria this year.)

The producers complained that commercials are made to be seen on the tv screen, not the large movie screen, and that the festival was being changed into a film festival.

The producers involved, who produce most of U. S. tv tape commercials, are: CBS TV Special Projects, KTTV and KTLA of Los Angeles; MGM Telestudios; Tele-Tape Productions; Videotape Center; Video Tape Unlimited; WFAA-TV, Dallas, and VHF-Inc.

## 10 CBS AFFILIATES DROP 'DEFENDERS' SHOW

Forty-eight hours before air time of "The Benefactor," an episode of The Defenders dealing with abortion scheduled for 28 April, CBS TV knew of only 10 stations which planned to omit the episode.

There are usually 180 stations carrying the series.

The 10 known stations dropping the episode are: WNBH-TV, Binghamton; WHDH-TV, Boston; WBEN-TV, Buffalo; WBAY-TV, Green Bay; WKBT-TV, Las Crosse; WISN-TV, Milwaukee; WWL-TV, New Orleans; WPRO-TV, Providence; WHEC-TV, Rochester, and WHBF-TV, Rock Island.

## 4 A'S CREATIVE CODE

(Continued from page 7, col. 2)

American agencies are in the midst of a "fashionable" rush into Europe, a manifestation of the "American bandwagon complex," according to Francis Elvinger, French agency president, speaking before the second international convention of the 4 A's in New York last week.

Elvinger, president of Elvinger, S. A., Paris, warned of the complexities of American agency entrance into Common Market countries. "I would say that it is already a fantastically difficult task to harmonize the politico-economic conditions of six different countries," he said. "Any newcomer—the bigger the worse—who will enter this association with his own legitimate requirements based on his own political, social and economic conditions, will complicate his task and possibly render it impossible."

Elvinger was the first to air European discontent about the influx of American agencies. There are now about 40 U. S. agencies with foreign affiliations, compared to 16 four years ago, noted Arthur C. Fatt, chairman of Grey Advertising.

Fatt predicted, "By next International Day our ties will be irrevocable. The Atlantic and Pacific will seem little more of a hurdle than the Hudson River is to residents of New York and New Jersey. We shall know each other better through international television. Ideas and goods will be moving freely over borders and across oceans. Perhaps we could call it global marketing. There is no stopping the tide. I for one welcome it."

Frederick R. Gamble, president of the 4 A's, noted that the number of inquiries handled by its international department six years ago was 579 in 12 months and the number has now risen 182% to 1,632. During the past six years member agencies enjoyed a comparable rise in volume in other countries, from \$131 million

to over \$358 million, a gain of over 170 per cent.

Norman H. Strouse, JWT president, pointed out that the "negative image" of Madison Avenue has presented a considerable recruiting problem among young college graduates, leading to "increasing shortages of good people." Raiding has only made the problem worse, he said, because personnel instability is a chief cause of growing costs and decreased profits.

Several European representatives pointed out the serious problems of taxation and restriction in various countries. W. A. Messenger, chairman of Saward Baker & Co., Ltd., London, described a new 11% tax in Britain on tv advertising by saying, "We are learning to live with it, but it is something which we do not like."

Elvinger pointed out special restrictions on advertising in certain countries. Drug advertising is restricted in France and Germany, but not much anywhere else. Cigarette advertising is curbed in Italy and liquor advertising is restricted in France.

He also noted that advertising expenditures per capita vary sharply from country to country with Germany, \$21; Belgium and Luxembourg, \$12; the Netherlands, \$11; France, \$8, and Italy, \$3.

Fatt, speaking of the Madison Avenue "invasion" of Europe, described international advertising as a two-way street. "We have much to learn from each other," he said. Fatt declared, "The fear that is expressed abroad about American agencies coming over seems based on the fact that American agencies are much bigger than agencies in other countries." He stated that here big agencies have existed for a long time without driving the small ones out of business. He insisted that global competition would lead to world improvement in the quality of advertising.

The meetings began last Monday,



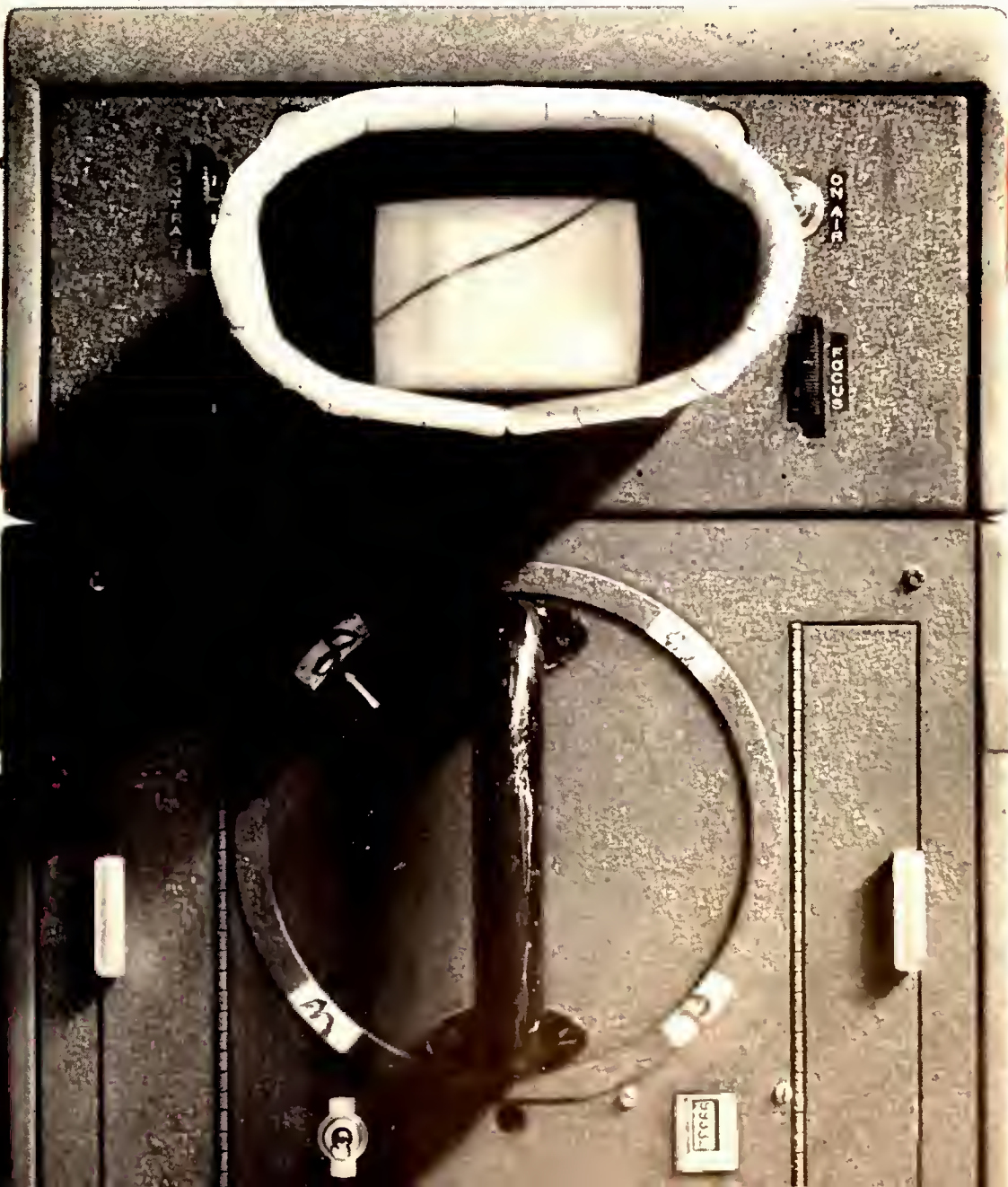
**AS OF MAY 1, METRO BROADCAST SALES WILL REPRESENT WTTG, WASHINGTON, D.C. AND KMBC-TV, KANSAS CITY, MO.**

**SPECIAL EFFECTS.** To take the best of broadcasting and turn it into a climbing sales chart, that's the operating philosophy behind METRO BROADCAST SALES, the nation's new, quality Station Representative. To produce these striking effects, METRO BROADCAST SALES: represents a limited number of selected stations in major markets... offers you complete, in-depth coverage... and employs experienced salesmen to meet your every need.

**Metro Broadcast Sales**

A SERVICE OF METROPOLITAN BROADCASTING

NEW YORK: PL 2-8228; PHILADELPHIA: LO 8-2800; CHICAGO: 487-8340; ST. LOUIS: MA 1-4800; DETROIT: 873-8808; LOS ANGELES: 385-1424; SAN FRANCISCO: DO 2-1848



CITY	STATION	REP.	STATION COMMENTS
Amarillo	KFDA-TV	Blair	Ranks Number Two among all syndicated shows.
Ames	WOI-TV	H-R	Station sold out and happy.
Austin	KTBC-TV	P. H. Raymer	Highly successful for local sponsors.
Baltimore	WJZ-TV	TVaR	
Bellingham	KVOS-TV	Forjoe	
Billings	KOOK-TV	Hollgb.	Sensational 35 ARB against competition's 16.
Boise	KTVB	Bolling	Ranks Fourth among all syndicated shows.
Charleston, W. Va.	WCHS-TV	Blair	Doubles rating of lead-in.
Charlotte	WSOC-TV	H-R	Homes up almost 80% over previous program in time period.
Chattanooga	WRGP-TV	H-R	Sold out! Number One syndicated show in market.
Chicago	WGN-TV	Petry	
Chico	KHSL-TV	Bolling	Highest rated syndicated show.
Cincinnati	WKRC-TV	Katz	
Cleveland	KYW-TV	Avery-Knod.	Renewed! Homes reached up 100%.
Columbia, Mo.	KOMU-TV	Avery-Knod.	
Columbus, O.	WBNS-TV	Blair	Fourth ranked syndicated show in market.
Dayton	WHIO-TV	Hollgb.	
Detroit	WWJ-TV	P-G-W	More than doubles lead-in rating.
El Paso	KTSM-TV	Hollgb.	Sold out! First in time period against strong network competition.
Eugene	KEZI-TV	Meeker	Ups lead-in rating by 40%.
Eureka-Medford	KIEM-TV	Young	
Ft. Myers	WINK-TV	Forjoe	Sponsored by local supermarkets.
Ft. Wayne	WPTA	Young	
Fresno	KFRE-TV	Blair	Rating up 117%, Homes up 106%.
Grand Junction	KREX-TV	Holman	
Great Falls	KFBB-TV	Hollgb.	33 rating against Dupont Theatre's 25.
Green Bay	WLUK-TV	Young	Sold out after second telecast, Number Two syndicated show.
Greenville, S. C.	WFBC-TV	Avery-Knod.	First in time period.
Hattiesburg	WDAM-TV	Weed	
Honolulu	KGMB-TV	P-G-W	
Idaho Falls	KIFI-TV	Meeker	
Indianapolis	WLW-I	Crosley	
La Crosse	WKBT	Avery-Knod.	
Lancaster	WGAL-TV	Meeker	
Laredo	KGNS-TV	Bolling	Sponsored by United Gas.
Los Angeles	KTTV	Blair	
Lubbock	KDUB-TV	Adv. Time Sls.	Stripped at 11:30 PM, matching Jack Paar's rating.
Macon	WMAZ-TV	Avery-Knod.	Sponsored by Phillips 66 and Hotpoint.
Miami	WTVJ	P-G-W	
Milwaukee	WISN-TV	Petry	Renewed! Highest rated 10:15 PM show on station.
Minneapolis	WTCN-TV	Katz	Station's finest strip, more than doubles lead-in.
Mobile	WALA-TV	Bolling	Rating up 500% over previous program in time period.
Monroe	KNOE-TV	H-R	Number Two among all syndicated shows in market.
Montgomery	WSFA-TV	P-G-W	
Nashville	WSM-TV	Petry	
New Orleans	WWL-TV	Katz	Delivering highest ratings ever earned in this time period.
New York City	WPIX	P-G-W	
Paducah	WPSD-TV	Adv. Time Sls.	
Phoenix	KOOL-TV	Hollgb.	Highest rated syndicated show.
Portland, Me.	MTWV-TV	H, R, & P	
Portland, Ore.	KOIN-TV	CBS Spot Sls.	
Rapid City	KOTA-TV	Bolling	Station calls show "excellent." Filled with spots.
Richmond	WTVR	H, R, & P	
St. Louis	KPLR-TV	P-G-W	Number Three syndicated show in market, best on station.
Salt Lake City	KCPX-TV	Katz	
San Antonio	WOAI-TV	Petry	Replaces Highway Patrol as 4:00 PM strip.
San Francisco	KPIX	TVaR	Renewed! Number one syndicated show in market.
Seattle	KING-TV	Blair	Number Four in market, 56% higher rating than competition.
South Bend	WSBT-TV	Raymer	Tops competing Jack Paar, News and Feature.
Spokane	KREM-TV	Petry	
Syracuse	WHEN-TV	Katz	Stripped with State Trooper, with strong rating.
Twin Falls	KLIX-TV	Hollgb.	
Washington, D. C.	WMAL-TV	H-R	
Wichita Falls	KSJD-TV	Blair	Across-the-board, opposite News.
Wilkes-Barre	WBRE-TV	Bolling	
Winston-Salem	WSJS-TV	P-G-W	Number Two in market, rating up 100%. Sold out!
Youngstown	WKST-TV	Young	



**POWERFUL!**

# M-SQUAD

STARRING

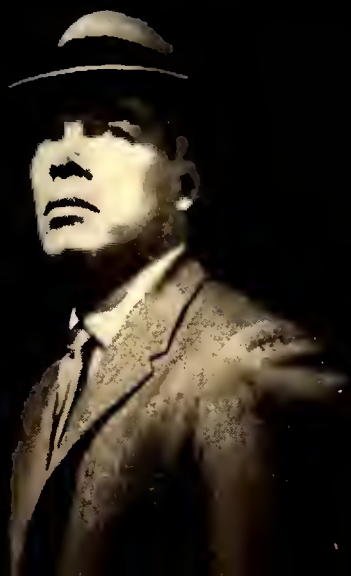
# LEE MARVIN

**117 HALF HOURS**  
**FIRST RUN OFF NETWORK**

**mca**  
TV FILM SYNDICATION

598 Madison Ave., New York 22, N. Y.  
PLaza 9-7500 and principal cities everywhere

Produced by Latimer Productions with Revue Studios facilities



**WOW!**  
**WHLI** island\*  
**IS A**  
**BIG**  
**FOOD**  
**MARKET!**

**And how!**  
**\$814,000,000**  
**IN FOOD STORE**  
**SALES...AND MORE**  
**RESTAURANTS THAN**  
**YOU CAN SHAKE**  
**A STICK AT!**

**And WHLI'S**  
**THE BEST STATION**  
**FOR FOOD**  
**ADVERTISERS,**  
**DELIVERING A**  
**LARGER DAYTIME**  
**SHOPPING AUDIENCE**  
**THAN ANY OTHER**  
**STATION.**

\* The independent Long Island (Nassau-Suffolk) market — 4th largest in the U.S. — where over 2 million customers live and shop.

-----→ **10,000 WATTS**

**WHLI**

**AM 1100**  
**FM 98.3**

**HEMPSTEAD**  
**LONG ISLAND, N. Y.**

*the voice of*  
*long island*

PAUL GODDOLSKY, Pres. Gen. Mgr.  
 JOSEPH A. LENN, Exec. Vice Pres. Sales

Represented by Gill-Perna

## Sponsor backstage

### Fighting commercial immunity

One of the real veterans in the television industry is Dennis James, now in his 21th consecutive year as a performer. It seems almost impossible that tv has been in existence that long or that a man as young as James could have a career spanning such an extended period. But the facts are there and cannot be denied.



Dennis entered television in 1938 when Allen B. DuMont built his first tv station in New York. He has been in tv ever since. He now is on every day on NBC TV as regular panelist on *Your First Impression*, and is also continuing his long association with Kellogg for whom he has been doing commercials many years.

Naturally a man with this background has some very interesting ideas about the business of television and as we lunched in Hollywood recently Dennis talked about one of the most important phases—commercials. He is, it seems to me, particularly well qualified to discuss this aspect of television. He has been selling via this medium longer than any other personality and since his face is recognized the country over he is constantly stopped on the street, in parking lots or wherever people gather and inevitably gets to hear the general public's reaction to commercials.

"Matter of fact," James laughs, "ever since I became identified as a tv representative for a cigarette company years ago, most people I meet still look to see what brand I now use. When I pull out a smoke, they make sure to see what it is. Result? Well, since I'm still smoking the same brand, I make sure to display it prominently and that saves their questions and my answer."

But speaking of television commercials in general, James recalled that there were none when he started in the business.

### First tv commercial—1948

"It was not until 1948 that the first real commercial hit the air. Since then, of course, advertisers have really gone into the business of selling—or trying to sell—their products through television commercials. Unhappily," James adds, "in my opinion some of them miss the boat. What they don't consider is that most commercials are supposed to sell—not advertise, not publicize—just sell."

In Dennis's opinion, commercials—with the possible exception of institutional plugs—should be composed of three parts, in varying degrees: advertising, publicity and sales. The primary consideration, of course, should be emphasis on the selling value of the message, to give the sponsor value received in point of sales of his products. But too many of the product pitches, he says, concern themselves with publicizing the name of the product or advertising the name of the maker, without the right amount of selling ingredients included.

Chief ingredient missing in the majority of these sponsor mes-



## Sponsor backstage

sages Dennis says is believability. "The only way you can sell is to make your audience listen and before they pay you any attention, you have to be believable. In other words, to borrow an old carnival phrase, 'You gotta get 'em in our tent before you can sell 'em.' Once you have their attention, then you tell them what you want to say. Even in this phase, I have very definite ideas that people often resent the manner in which a product message is presented."

In my own case in handling commercials, I have always found the soft-sell approach best. In other words, I don't go for the use of a string of superlatives which claim one product is the greatest thing since the evolution of man. I prefer to tell the audience how I feel about it and that it might pay them to at least try it, just on the chance it might be exactly what they've been looking for. In other words, I ask them to test and then make their own choice instead of arbitrarily telling them that I have made the choice for them. This, Dennis pointed out, "chases people right out of the tent."

James also believes that too many commercials are patterned after each other, thereby losing themselves in the anonymity of sameness. To be noticed, watched, listened to and induce a viewer to buy and try, a commercial must stand alone, according to James.

"The magazine concept in the field of television commercials today came about because of the spiraling costs of television time," James said. "Six or eight sponsors will buy time on the same show, since no one of them can afford to pick up the tab for the entire time period. Then, they all proceed to tell their individual story, one after the other, just like advertising pages being flipped over in a magazine.

### Stand out from the pack

This, for the most part, leaves viewers with only partial impressions of some and complete remembrance of none. It seems to me the only way this situation can be remedied and made to pay for a sponsor is if his message or commercial can be made to stand out from the pack. In that case, out of the six or eight blurbs, his, the different one, will be the one to get across the selling message to the buyer."

What happens to many sponsors is the loss of the very thing they strive for, sponsor identification. And despite the financial necessity of being blanketed on the same show with other sponsors, this individuality can be attained, he claims. Use a "living image."

The first requisite, according to Dennis, is to be believable. Don't oversell with excess verbiage, don't be too aggressive to the point where you tell your viewers what they should do. Suggest to them, point out your reasons for doing so and give them the option of making up their own minds. Low pressure selling, not high pressure!

"That's the way I've been doing commercials all my tv life," says Dennis, "and it's the way I operate for my long-time friends and sponsor, the Kellogg Company. I just try to reach a common denominator with people instead of blasting away and making them build what I call an 'immunity factor' for self-protection. By 'immunity factor' I mean this: you try to beat a thought into a viewer, force him to your conclusion, make him buy your product and the next time you come on the screen, he'll either walk out on your commercial, sit there and swear at you or even if he doesn't turn off the set, will turn off his mind! Then what good has the commercial accomplished?"

# Thanks, Lanny—

for doubling  
our Southeastern  
business for the  
1st quarter of 1962

# WTVY

is happy with its  
new Southeastern rep!

## SOUTHEASTERN REPRESENTATIVES

1142 W. Peachtree St., NW

Phone 873-5918

E. L. (Lanny) Finch, Mgr.

# WTVY

Dothan, Alabama  
CBS-ABC

Nat. Reps: The Meeker Co.

F. E. Busby: Exec. Vice-Pres.

Phone SY 2-3195

— 555/5<sup>th</sup>

#### Different versions

I have read the 9 April issue of SPONSOR magazine and noted an interesting comment on page 61 [*The Seller's Viewpoint*].

I am very much afraid that the conclusions drawn from the story on what was accomplished by Mr. Alan Henry have been slightly over-exaggerated. I enclose editorials from both the *St. Louis Globe-Democrat* and the *St. Louis Post-Dispatch* which give entirely different versions and endings to the activities of KWK, or Mr. Henry.

I know of very few people who would agree with Mr. Henry when he says, "The stature of the station has grown," or even less with his

assertion that "the results of the campaign were real." They were—but not to the credit of either radio editorializing or KWK in particular.

Alfred Fleishman  
senior partner  
Fleishman-Hillard  
St. Louis

Your *Seller's Viewpoint* in your issue of 9 April was of particular interest to me, since KMOX became very deeply involved in this police controversy.

You might be interested to know that the aldermanic investigation, suggested by KWK, never got off the ground—in fact the charges raised were so untenable that the majority

of the Board of Aldermen voted down the matter without hesitation.

I am enclosing the editorial that Bob aired in connection with the controversy, in which KMOX urges the alderman to ignore the misinformed critics of the police department.

Since our police department and chief of police have stated publicly that KWK did not even send a reporter to headquarters to investigate its so-called charges, we feel that the cause of radio editorializing suffered a setback.

In short, there is editorializing and editorializing, and if it is not done responsibly and with full respect for the facts, a station can only appear immature.

Alice Koch  
ass't. to gen. mgr.  
KMOX  
St. Louis

#### A grade of A

I spent part of last evening at home with your 9 April edition and I give you a grade of A on your reporting of the NAB Convention.

The newspapers, via the press services which are partially broadcaster supported, seemed to have a poor understanding of what the chairman said. Out of context, in black and white, he could sound harsh; in total and in living color he was mainly constructive, was objecting to things that many of us have objected to for years.

Merrill Lindsay  
vice president  
WFOY  
Decatur, Ill.

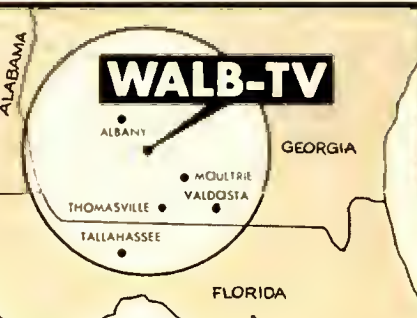
#### On nomenclature

Just a note to bring you up to date on the nomenclature of our client, Union Carbide Consumer Products Company.

On page 20 of your 16 April issue [*Sponsor-Scope*], you refer to "National Carbon's Prestone." Actually, three years ago, the old National Carbon Company was divided into two companies. The company that now handles Union Carbide Corporation's consumer products, such as Prestone anti-freeze and Eveready batteries, is called Union Carbide Consumer Products Company. The present-day National Carbon Company is concerned only with a variety of industrial products. Of course,

**Serving Albany, Thomasville, Valdosta, Moultrie, and Tallahassee**

- Delivers more TV homes than any station south of Atlanta in a \$739 million trading area! • The only primary NBC outlet between Atlanta and the Gulf.



**WALB-TV**

**walb-tv**

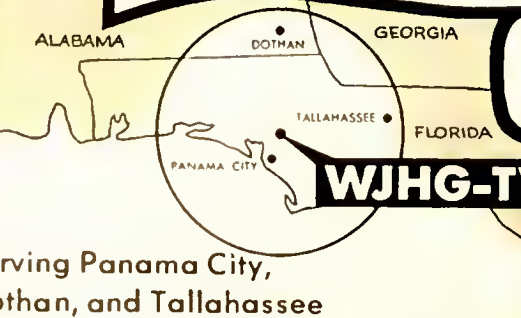
ALBANY, GA  
CHANNEL 10

**NBC**

**GRAY TELEVISION**

Raymond E. Carow, General Manager

Represented nationally by Venard Rintoul, McConnell, Inc.  
In the South by James S. Ayers Company. Stations may be bought individually or in combination.



**WJHG-TV**

**wjhg-tv**

PANAMA CITY, FLA  
CHANNEL 7

**NBC**

**Serving Panama City, Dothan, and Tallahassee**

- 89% penetration — highest in Panama City! • 1,000 foot tower
- NBC programming to 118,000 TV homes!

\*NOV 1961 ADB



where space is short, you may prefer to call it "Union Carbide."

James M. Stewart  
asst. account exec.  
William Esty Co.  
New York

#### Silent sell

As per our conversation on Tuesday, I am submitting the following statement to you.

"Many thanks for printing Metropolitan Broadcasting's Jack Thayer article on the 'Silent Sell.' Unfortunately, part of the article did not appear—specifically the line saying, 'Many people who were delighted to receive a "Tomi" portfolio, have since joined WHK-Radio's roster of clients.'

"Thought you might like to see a picture of the portfolio."

Murray Gross  
dir. of advtg.  
Metromedia  
New York



#### From a bright young man

Just wanted to take a minute to thank you and your fine magazine for including me in the "73 Bright Young Men—Today" article which appeared in your 12 February edition. As I told Miss Schlanger, in addition to being flattered at being included, I felt the article was most informative.

You certainly have SPONSOR fans in this office!

Ken C. T. Snyder  
v.p., tv/r creative dir.  
Needham, Louis & Brorby  
Hollywood

TIME BUYERS  
IN PORTLAND,  
OREGON ARE  
FISHING ON  
THE METOLIUS  
RIVER\*...



\* The excitement of landing a 20-inch fighting, leaping rainbow trout in the clear rushing Metolius River is the weekend thrill of all fly fishermen. Just three hours from Portland the Metolius winds through central Oregon's Ponderosa forests in full view of the beautiful Cascade Mountains.

...and buying  
**KPTV's  
ABC · LOCAL  
SALES POWER**

Why is KPTV Number 1 with local buyers?

Combine ABC network adjacencies with KPTV's strong local programming and aggressive, effective merchandising and you have sales power. Portland agency time buyers and advertisers know from experience KPTV is a "must buy" for sales results ... for local sales power.

**K P TV**  
**CHANNEL 12**  
**PORTLAND, OREGON**



Represented by Edward Petry & Co., Inc.





**tough nut**

New York, the biggest, most competitive and most lucrative market in the nation, is not so easy to crack. Advertisers *must* have the indispensable impact of local spot television. WPIX-11, New York's prestige independent, delivers the most effective combination of market-cracking opportunities...Minute Commercials in Prime Evening time in a "network atmosphere" of network caliber programming and national advertisers. Only WPIX-11 can deliver *all* of these premium opportunities.

*where are your 60-second commercials tonight?*





# SPONSOR-SCOPE

30 APRIL 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

Move over Charles Revson: you've got in Leonard Lavin, of Alberto-Culver, not only a meteoric competitor in one facet of your field but somebody who's writing his own exciting chapter on how to go all out with tv in building up a business empire.

Where Lavin has already a wide edge on Revson: as Revlon's sales skyrocketed in the 1950's, the company's tv investment never went beyond 25% of the gross, but in the case of Alberto-Culver the outlay for tv the coming season looks as if it'll run as high as 70% of the firm's total sales for 1961.

Alberto-Culver grossed around \$20 million last year and at the rate that it is committing itself, via Compton and BBDO, its tv expenditures during the 1962-63 cycle should go well over \$15 million.

In nighttime network tv it will have participations in at least eight shows, including Dr. Kildare, Ben Casey, Combat Zone, Sunday Night Movies and Hitchcock Presents. There'll be heavy spot tv schedules and a mass of tv network daytime.

A piquant sidelight on Alberto-Culver: despite the tremendous strides the company has taken in these few years, the company is still run between Lavin and his wife, he taking care of the merchandising and sales and she supervising the laboratory and product development.

Lever next week holds its semi-annual budget meeting at which the progress of brands will be evaluated and decisions will be made as to which brands will get more or less advertising money.

The sifting will involve spot tv allocations and determining whether anything should be added to the company's network tv nighttime and daytime schedules. So far the Lever fall lineup consists of alternate week half-hours of Candid Camera, Lucy, Red Skelton, Christina (Loretta Young) and The Defenders.

Lever has 12 new products, but the upshot could still be this: top management decreeing that the ad budget remain at present levels in favor of the profit picture.

Tv stations in some 60 markets will have a chance in the next week or two to show whether they're interested in sequestering a half-hour in the evening for a spot account that harbors faith in program identification as a worthwhile plus.

The account is the Streitman Biscuit Co. and the agency, Ralph H. Jones.

It'll be a 39-week schedule starting in the fall.

Rather than go on arguing with the network about affiliates ignoring product protection via the program's chainbreaks, R. J. Reynolds (Esty) has pulled out of the 1962-63 cycle of NBC TV's Saturday Night Movies.

However, it was no loss to NBC TV: Liggett & Myers (JWT) took over Reynold's weekly minute participation on a 52-week basis.

Liggett & Myers also committed itself for 129 minutes over the year on The Virginian, giving NBC TV a \$5-million bundle from that account for next season.

As might have been expected, NBC TV last week picked up a year's renewal on the Huntley-Brinkley strip from Texaco and R. J. Reynolds, effective 1 October.

It's the second year for Reynolds and the fourth for Texaco.

In time and programing the strip entails \$10 million.

A Lexington Avenue agency is using a couple statistics to divert two hard goods accounts from network tv to spot tv.

The statistics are these:

- 1) 75% of all U.S. households with \$7,500 or over in buying power are served by the top 20 tv markets.
- 2) 79% of all U.S. households with \$10,000 or more income are contained within the same top 20 tv markets.

Do you know the tv network show that ranked No. 1 among viewers with 15 years of education (which means college), according to Nielsen's January-February audience composition?

Hold your seats for the answer.

It was none other than the Flintstones. Right after it was the Stan Freberg Chun King special. The Huntley-Brinkley Report was down in 12th place.

Tv and newspapers had at least one thing in common for 1961: both saw their revenue from the new car field take about the same dive, namely 17.5%.

In the matter of just gross media billings tv went from \$58.1 million in 1960 to \$48.2 million for '61, while the slide for newspapers was from \$196.6 million to \$184.3 million.

If you include the element of programing, the loss to tv could have been another \$20-25 million.

Ever heard of a spot radio advertiser keeping a rating-to-rating record for all its markets on a scoreboard so that it can tell at a glance just how many people the campaign is reaching during specific periods?

Well, the American Oil Co. (D'Arcy) is going to try to do it with the campaign it's set for its distribution area in the east and south.

Dimensions of the campaign: 34 weeks on over 250 stations in 150 markets. It's the biggest buy in Amoco's history and the spots will harp on a new additive.

A few alert sellers of spot tv are keeping a sharp eye on the progress of the linear programing computer idea among agencies with a motive that's understandable.

They want to make sure that this quest for qualitative information doesn't become one of those runaway things with the stations pressured into supplying data that's beyond their pocketbook or is actually of dubious value to seller-buyer relations.

One suggestion from the station side is that before this thing gets on a confusion kick stations, reps and interested agencies get together in a committee that would seek as a start (1) to set up some set of procedures; (2) to determine what portion of the expense, if any, in researching the required data would be paid by the seller and the computing agency.

(For in-depth explanation of what BBDO is heading for with computers, see page 27.)

Rep salesmen are again cutting up about the growing breed of timebuyers who pre-select their stations without giving the competition a chance to tell their stations' latest story.

In most cases the pre-selections occur with the reactivation of a campaign.

Contend the ruffled salesmen: these pre-selectors are doing a disservice to the client, because, among other things, other stations in the market may, in the interim, have changed their program policies.

Then there's this human side: inability to counterpitch naturally can create some embarrassment for the rep with his stations.



CBS TV could run into a strong mood of opposition when it gathers with its affiliates in New York this week to talk about cutting their afternoon compensation.

It'll be up to network v.p. Bill Lodge to answer a lot of questions on the subject which were raised by members of the CBS TV Affiliates Board at a preliminary airing by the network of its payout proposal.

Estimated savings to the network are about \$10 million, or 6% less of the share that affiliates are now getting from afternoon sales.

NBC TV apparently isn't letting up when it comes to sticking the competitive needle into ABC TV, particularly as to daytime.

No time was lost last week by NBC TV in issuing a broadside on the initial rating returns on Tennessee Ernie Ford.

Commiserated NBC: Ford's "premiere week's share of audience will not be encouraging to ABC." Cited was the fact that Ford got a 19 share as against a 53 for the NBC prized and long established Price Is Right.

ABC TV had at least this comfort: CBS TV's Video Village had an 18 share.

Somewhat on the paradoxical side is this statistical trend: the nighttime hour program continues to garner a bigger average audience than the half-hour show but that margin of difference shows signs of being on the way down.

It could be due to either one or both of two factors: (1) the quality of the hour shows has been dipping; (2) the tv networks are scheduling more hour programs against the other.

The networks may have something to worry about if the downward trend of the hour show vs. the half-hour program becomes too conspicuous. And for this reason: the hour show has been a handy vehicle for minute participations.

Here's an NTI comparison of the 60-minute vs. the 30-minute program averages for this season and last year, with January-February as the base:

YEAR	60 Minutes			30 Minutes		
	NO. PROGS.	RATING	HOMES	NO. PROGS.	RATING	HOMES
1962	44	20.1%	9,849,000	70	19.6%	9,604,000
1961	35	21.6%	10,130,000	80	19.9%	9,333,000

Twenty of the 93 regularly scheduled prime time series (7:30-11 p.m.) on the tv networks this fall will be of live origination, although virtually all of these will be taped.

The 20 programs add up to 15 hours. Compared to last fall, they represent five more programs and four more hours of programing.

In terms of share, the live or taped contingent will be about 20% of all network prime time programing. Last fall the live portion was closer to 15%.

SPONSOR-SCOPE noted about this time a year ago that American network tv was but six hours away from the British system.

As far as programing control for the coming fall is concerned, that margin can be modified: it will be but 4½ hours away from the British system.

There will be only eight programs brought in and controlled by advertisers on the three networks' nighttime schedule.

CBS TV will have four of them, NBC TV, three and the remaining one will have a place on ABC TV's lineup.

General Foods and P&G will each hold control of two series.

Note: Neither of the above two advertisers brought in a single newcomer for the 1962-63 program sweepstakes.

Don't be surprised if more of the big profit ethical drug houses plow some of the proceeds into cross-the-counter pharmaceuticals, if only to dim that annoying Washington spotlight.

The gambit here has a rather bemusing premise. It's that, if the profits from the ethicals and a proprietary subsidiary were tossed into the same pot, Washington critics would be less inclined to predicate their argument on profits.

In other words, the parent company's end profits could be twice as big as that formerly derived from the ethical business alone, but the fact that they came also from proprietaries would tend to dampen the roar about drug profits.

Just off the BBDO mimeograph is the agency's annual updated look at tv.

The compilation of figures, definitions and whatnot has been divided into two sections, one dealing with network and the other with spot. The spot section contains sample schedules and their cpm's.

Distribution of the "profiles" is limited to accountmen and clients.

Rexall (BBDO L.A.) is putting about \$250,000 into the three tv networks for a fortnight preliminary to its 1¢ sale week.

There'll also be some spot schedules in connection with the same event.

Incidentally, NBC TV last week also got an order from Pillsbury (Burnett) for a third-quarter scatter plan of 29 minutes on 10 different nighttime shows, and from Quaker Oats (JWT) a commitment for a minute a week next fall on International Show Time and Sam Benedict. The Pillsbury order was worth \$250,000 and the Quaker deal, \$3.1 million.

One of the esoteric terms which accountmen, salesmen and others not steeped in research have no easy time defining to clients is the accumulated rating, otherwise known as the cume.

To put it in its simplest complexion, a cume is the number of different or unduplicated homes reached over a number of broadcasts or a given period of time.

Of course, you start with a fixed sample. The ratings may differ with each broadcast during the course of a month, but the cume is only concerned with the percentage of different homes contained within the average rating of these multiple broadcasts.

No matter how many times a particular home watches during these multiple broadcasts, it is counted only once in arriving at a cume.

If the question as to the rating value of a two- or three-part drama in tv has occurred to you, SPONSOR-SCOPE can herewith offer an answer—of sorts.

A check with CBS TV and NBC TV on the theme drew these conclusions:

- In terms of buildup ratings the two- and three-parters have been pretty much of a bust.
- The part that fared better on the subsequent week was the exception by far.
- The only sequel event of the current season that showed up quite well was the Lassie three-parter that ran from 18 February to 4 March. Its sequential ratings (NTI) were 44.4, 47.3 and 50.7.

Imparted by network researchers was this observation: a number of variables, like time, program competition (either regular series or specials) and the multi-parter's story strength must be taken into consideration.

You'd be safe in regarding the exploit as pretty risky.

**For other news coverage in this issue:** see Sponsor-Week, page 7; Sponsor Week Wrap-Up, page 52; Washington Week, page 55; SPONSOR Hears, page 58; Tv and Radio Newsmakers, page 64; and Spot Scope, page 56.





# TALLEST TOWER

## PROVES SURVEY POWER

### LATEST ARB FOR SHREVEPORT

(March 1962)

Average Homes Reached  
Mon. thru Sun. 6:30-10 PM

<b>KTAL</b>	<b>49,200</b>
-------------	---------------

STA. B	42,300
--------	--------

STA. C	46,100
--------	--------

— AFTER ONLY 6 MONTHS OF  
TALL TOWER OPERATION —  
**KAY-TALL IS FIRST!**

# ktal★tv

Channel 6 for SHREVEPORT-TEXARKANA

Walter M. Windsor  
Gen. Mgr.

NB

James S. Dugan  
Sales Dir.



**BLAIR TELEVISION ASSOCIATES**  
National Representatives

\*1555' ABOVE GROUND  
\*1580' ABOVE AVERAGE TERRAIN.



## **Dr. Teller dropped the bomb in our studios**

He said: "We might be better off if we had no secrecy. All secrecy so far has not helped us very much. The Russians did succeed in catching up with us, in overtaking us, in almost all, perhaps in all, important military aspects. At the same time, the little secrecy that we have has put a barrier between ourselves and our allies."

Dr. Edward Teller, the Hungarian-born physicist who led the development of the hydrogen bomb for the United States, had suggested for the first time a *no secrecy* policy on atomic weapons.

The date was March 11, 1962. The place: the television studios of the Crown Stations in Seattle.

This was no ordinary television interview. The Crown Stations had flown Dr. Teller and Gilbert Seldes, noted author and critic, to the Pacific Northwest to tape a series of half-hour programs on survival in the atomic age.

Dr. Teller, a leading advocate of the "hard line" toward the problem of the weapons of mass destruction in the cold war, put forward the following proposal on one aspect of the problem, the particular question of national secrecy:

"I think that a greater abandoning of secrecy and greater emphasis on openness would give us more spiritual weapons with which to combat the dreadful secrecy on the Russian side. As soon as that secrecy falls, we'll be on the road toward real peace."

The Crown Stations are proud of making news in this manner. But we are prouder yet of our record of bringing





o Pacific Northwest audiences special programs which illuminate the issues of our times.

When the Anti-Communist schools flared up in the country a few months before, we asked Dr. Teller and Mr. Seldes to come to Seattle — along with Dr. Arthur Flemming, former member of the Eisenhower cabinet, and New Yorker magazine correspondent Richard Rovere — to discuss quietly, and responsibly, the threat posed by World Communism.

Dr. Teller and Mr. Seldes became fascinated with their opposing points of view. They stimulated each other with the range and diversity of their own backgrounds. The two men — one a distinguished physicist, the other a famous writer who has spent his life in the arts — argued for hours after the show.

We felt our audiences had a right to hear the candid dialogue of these two divergent minds. We re-staged their meeting many weeks later in Seattle. Thus, arose the program in which Dr. Teller released the bomb of *no secrecy*.

We tell this story to make one point. We believe a local station or group of local stations can conceive and produce programs of real network caliber . . . *if they are willing to invest the time, money, and talent to do it.* The Crown Stations are willing. We do.

## THE CROWN STATIONS

KING, AM, FM, TV, Seattle / KGW, AM, TV, Portland  
KREM, AM, FM, TV, Spokane



More men listen to WWDC than to any other  
leading Washington, D.C. station\*

*One in a series on the  
fine art of broadcasting by*  
**WWDC**  
RADIO WASHINGTON

*"the station that keeps people in mind"*

\*Trendex, Washington, D. C. Study, Nov. 1961  
Represented nationally by John Blair & Co.





Briefing Blair research team on new marketing profile requirements for computers are BBDO's Ed Papazian, assoc. media dir. and Mike Donovan, media manager. Seated (l-r): Donald Richards, Robert Bauer, Ward Dorrell, Robert Galen



What BBDO is asking of the industry for its computers—and why

## Agency requests research houses to create new syndicated services, expand existing ones, stations to subscribe; ARB is 'full speed ahead'

**T**his week, with BBDO's linear programing on a fully operational basis for every account in the house—and with virtually the entire industry both briefed and solicited on the scientific evaluation of media by computers—SPONSOR is able to give its readers the first clear-cut analysis of what has heretofore been vague and misconceived.

What follows is a detailed account of just what BBDO is asking of the industry, how the industry

is reacting, how linear programing actually operates in media planning and buying, and what a single agency may have ignited in media-marketing's future.

For more than two months, at BBDO breakfast seminars every Monday, Wednesday and Friday, sales and research principals from the networks, station groups, reps, trade associations and research and promotion houses have been fed—along

## Stations, reps are given new profile samples at BBDO seminars

**REPS AND STATIONS,** along with other industry branches—long in the dark about the new 'demographic' material BBDO would require for linear programming—received samples such as the marketing profile (1), which breaks down data on a finer scale than pre-computer planning required. This particular adult-only profile is based on an actual BBDO campaign for a major client

with generous portions of coffee and Danish—an extensive menu of planning and buying techniques which electronic data processing encompasses. Now, the digestive tract cleared, all of BBDO's mass consumer and institutional campaigns will involve linear programming—which, simply, is the *mathematical process of systematically relating a series of factors to obtain a solution to a specific problem or question.*

The industry-wide breakfast-seminars—involving print as well as broadcast representatives—have both refined and expanded the agency's initial "bombshell" presentation to the IA's last November (see SPONSOR, 29 January). More apposite to a station manager's nervous system, however, the meetings revealed—for the first time, and in layman's terms

the kind of marketing profile which media evaluation by computers will require. Moreover, by its assurances that linear programming (LP) is now a basic part of its everyday media planning operations, BBDO has asked for, and hopes to get, a sizeable co-

operation from both media and media services. In the case of the latter, the agency may not be far wide of the mark. ARB has already announced "full speed ahead," and it is expected Nielsen will be following suit.

What, in essence, is BBDO asking?

- From research houses—Nielsen, ARB, Pulse, etc.: the creation of new syndicated services, plus expansion of existing services, that would a) break down current data on a finer, more accurate, basis; b) take care to make categories appropriate (see sample profile for a typical adult product), make samples large enough to be adequate; and c) present their data in such a manner that the basic buyer's pocket piece be simple, clear, indicative, for quick judgment only, with the large, less frequently issued, data books being the ones to contain the full reference details.

- From stations: subscriptions to these new and expanded services—that is, those marketing and audience profiles never before taken locally, but—prior to linear programming—

secured only on a broad national plane.

- From reps: an obligation to use these profiles with care and intelligence, since BBDO, in turn, will now be obligated to furnish reps with more concrete information about a contemplated campaign, thus eliminating pitches based on rating points alone, and—incidentally—giving the rep a clearer picture of *why* he loses a sale.

To round out the LP picture, BBDO has also just concluded a week-long orientation of its management, account, and media supervisors, as well as associate media directors and branch offices, apprising them of the system's operational functions. Linear programming will be the sole responsibility of the media department, with all LP projects supervised by the media analysis and planning department, under Ed Papazian, and directed by media director Herb Maneloveg and media manager Mike Donovan. Thus, linear programming for any account falls under the jurisdiction of the associate



media director assigned to the specific client involved, and, of course, the media analysis department. LP is now automatically included in all recommendations, thus making the audience and marketing profiles requested of research houses, stations and reps essential to both planning and buying.

Donovan and Papazian, in discussing these profiles with SPONSOR, pointed out the necessity of examining each medium in the same dimensions—that is, the potential audience delivery per ad and the nature of the audience must, at the outset, be equable.

While the agency has a good deal of information on national spot, Papazian says—an encompassing total for the top 10, 50 and 100 markets—the computational routine requires the assembling of national profiles for *specific* groups of markets in which the advertiser is interested, as well as *specific* kinds of spots in those markets.

"Data, too," he adds, "which would enable the media buyer to implement a recommendation for spot in the terms in which it was planned."

Example: suppose an advertiser's basic network activity was already reaching a national family audience.

Suppose further, however, that his overall media plan called for additional weight in late night tv in order to reach younger housewives, women with better incomes and women who work in the daytime. The buyer would be aware of these particular objectives and would attempt to purchase his late night spots so as to maximize his audience against their specific groups.

"To do this," says Donovan, "the buyer must have the pinpointed data we're requesting of stations and reps."

The profiles then, he concludes, have two uses, not one. They're essential not only to media planning, they're vital to the ultimate media buy. For the same information which was fed the computer can either confirm, or refute, the sol-

**PRINCIPLES** of BBDO's planning profile system for computers is reviewed by Ed Papazian (at blackboard) and some of the media supervisors and associate media directors involved. Standing (l-r): Ed Fleri, Bill Beste; seated (l-r): Hal Duchin, Walt Reinecke, Ed Tashjian, Joe Harris



ution from the computer.

Refined and greatly simplified since earlier explanations, BBDO's step-by-step procedure to the computer, or LP, solution is now rendered in 10 stages or factors. These are:

1. *Defining the market.* To establish the market profile and potential for the product or service to be advertised, it is necessary to ascertain which population or household groups are the heavy and light users of the product, by establishing differences in per capita or per household usage by demographic (i.e., family size, age of head of house, education of head of house, income level, etc.) categories. In addition, regional or

**PRINTED COMPUTER** solution is studied by BBDO media supvr. Hope Martinez and assoc. media dir. Ed Tashjian in conference room

market-by-market sales potential and seasonal factors, as well as distinctions between overall market profiles and specific brand profiles, are considered. In other words: Who buys it? Who uses it? Who influences its use? When is it used? Where is it used? How often is it used? These established, a numerical weight is assigned to each demographic group based on its relative importance to the advertiser.

2. *Evaluate copy approach.* Here, it is determined which message or copy themes are to be used in the campaign and how these may utilize various media and ad units. It is established which ad units are potentially available, including those which have already been developed, and which ads or commercials could be developed if the need arose. For example: are tv 20-second commercials feasible from a copy viewpoint,

in addition to an already existing 60-second commercial approach? The result of this analysis is a list of types of commercials or ads which can be used per medium.

3. *Select possible media vehicles.* Based on the analysis of copy and marketing approach, all major media vehicles that are logical possibilities for the campaign are listed, i.e., publications, specific network tv programs, typical scatter-plan network shows, late night tv spot in 30, 40 or 100 markets, network radio, etc. Note: many media possibilities may be omitted because they are incompatible with the objectives, copy approach, or atmosphere of the proposed campaign.

4. *Determine the potential audience per media vehicle.* Emphasis here is on the word *potential*—the potential audience per ad unit for each media vehicle listed as a real-

istic possibility for the campaign. For radio and television, this would be represented by the average minute or average quarter-hour audience for the programs or time periods involved. These audience projections are developed so that they provide a breakdown by demographic characteristics, as well as an overall audience figure, thus identical with those used to define the market weight for the product or service in Step #1.

5. *Estimating ad unit exposure in each media vehicle.* Emphasis here is on the estimation of how many people or homes in the potential audience will actually be *exposed* to the ad units. In tv, for example, it may be estimated that 85% of the viewers for a nighttime show actually watch the commercial, or that a 10-second I.D. between two nighttime programs is exposed to only 70% of the audience, etc. When these exposure fac-



**INPUT INFORMATION**—part of the development of BBDO's data book—is examined (l-r) by the three-man media team who head BBDO's linear programming project: Mike Donovan, Ed Papazian and v.p. and media dir. Herb Maneloveg, and Bill MacDonald, A. C. Nielsen Co. a.e.





## ARB issues projected plans for new profiles

"MUCH-NEEDED demographic material" is the way Jack L. Gross, left, head of ARB's New York office, describes the proposed new audience profiles which signal his company's "full speed ahead" decision to meet BBDO requests. Plans, soon to be completed, will definitely include breakouts of adults in the 18-39 age group as well as teen-agers and children, additional marketing data by size of family, age of the youngest child in household, working and non-working housewives and education of head of house

### PROPOSED TELEVISION AUDIENCE PROFILE REPORT FORMAT

#### FOR NOVEMBER REPORTS

	STATION	TOTAL HOMES	FAMILY SIZE (%)			HOUSEWIFE WORKS:	
			1-2	3-4	5-MORE	YES	NO
8:00 PM							
87th Precinct	WAAA	130,000	30	40	30	20	80
Surfside 6	WBBB	80,000	40	30	30	25	75
Henn/Dyke	WCCC	160,000	50	30	20	28	72
Totals		370,000	40	30	30	24	76

#### FOR MARCH REPORTS

	STATION	HOMES	AGE OF OLDEST CHILD IN FAMILY:			EDUCATION OF HEAD OF HOUSEHOLD:	
			UNDER 6	7-17	NONE	UNDER 12 YEARS	13 YEARS OR MORE
8:00 PM							
87th Precinct	WAAA	130,000	30	40	30	60	40
Surfside 6	WBBB	80,000	40	30	30	50	50
Henn/Dyke	WCCC	160,000	50	30	20	55	45
Totals		370,000	40	30	30	50	50

tors are projected against the potential audiences, the result is an estimate of the average number of people (or homes) who will actually look at, view, or listen to the ads or commercials in each media vehicle.

6. *Developing a qualitative factor for each ad unit and media vehicle.* The information thus far obtained is quantitative. But this is not enough. It has been established how many people will be exposed to an ad in a specific medium; now it must be determined what the effect or impact of such an exposure will be, and how this may differ from an exposure obtained in a different medium or media vehicle. This is where subjective judgments (or qualitative indices) are projected for each ad unit in each media vehicle under consideration, reflecting the combined judgment of

representatives of the agency's account group, the media, the copy, and research departments, and the advertiser. These deliberations take into account the "mood" of the medium (i.e., editorial environment, physical reproduction qualities, commercial positioning, corporate or station identification with the commercial—such as tv program sponsorship—as well as all other quantitative factors that are important or pertinent. Note: the size or nature of the audience is *not* considered at this stage, since this factor has already been analyzed previously. Now, each ad unit in each media possibility is "rated" on a qualitative basis, using a decile scale from one to 10. For example, a qualitative factor of 7.5 may be assigned to a 60-second tv commercial in Program "A" while a

factor of 5.0 may be assigned to a four-color print ad in Magazine "B." This means that the average person who is exposed to the tv commercial in Program "A" is reached 50% more effectively than the average reader who is exposed to the ad in Magazine "B."

7. *Determining rated exposure units.* By projecting the qualitative factors to the audience exposure and data, which has been established, a numerical effective audience total for each ad unit in each media vehicle is obtained. The technical name for this "effective audience" figure is "rated exposure unit" (R.E.U.). This R.E.U. factor can be developed on an overall basis or it can be related to marketing and audience profiles. An R.E.U. total is developed (Please turn to page 49)

# TIP TOP JINGLE MONEY MAKERS



➤ A look at some of today's top jingle writers—how they are revolutionizing modern techniques in commercials

**T**he radio/tv jingle-writing business appears to be undergoing a considerable transformation with the arrival of gifted Broadway musical composers—Richard Adler, for one—to extoll the unalloyed virtues of food, beauty products, gasoline, motor cars and beverages.

The general level of jingle writing—Adler and a number of other Rimski-Korsakovs of the 21-inch screen prefer 'advertising musical' as a euphemism—is constantly improving, according to learned observers of this aspect of radio/video sales pronouncements.

As the savants of the jingle writing business point out with more frequency, the advertising agencies are indeed doing all in their power to improve the *musical* quality of their commercials. Advertising agencies, on the whole, it is reported, no longer regard the musical talent they hire as nothing more nor less than suppliers.

Said Bill Walker (Advertiser's Music, Inc.) a successful composer, arranger, and producer of jingles in Chicago: "A small minority still feels that there is no difference between a person who sells ten-penny nails in a hardware store and a composer-arranger. But this minority is dwindling. The trend is toward a constantly improving use of music on the part of ad agencies."

In agreement with Walker is the aforementioned Adler, composer of such Broadway hit musicales as *Pajama Game* and *Damn Yankees*, and writer of many successful jingles.

**RICHARD MALTBY** (r), jingle writer, says music should reflect trends in taste of adult listening audience. Here Maltby is with Garry Moore doing a Plymouth-Valiant commercial





**EXPONENTS** of effective radio/tv jingles (l to r): Robert Swanson, Richard Adler and Mitch Leigh. Swanson has waved a baton over everything from airlines to Zexex; Adler began jingle writing five years ago and Leigh has done such sponsor sonatas as Chesterfield, Rinso, Esso, Lux

Adler exclaimed to SPONSOR: "It is a lot of baloney that the advertising industry is hoorish and not interested in obtaining the best jingle writers in the business. Agency people, in the main, are bright, sensitive, decent people. Of course, there are some idiots, but I've been lucky. The agencies I've dealt with have been first class. They have been fair-minded. And I have come across a minimum of pettiness and intrigue."

The potential of musical commercials is quite endless in the opinion of Mitch Leigh, president of Music Makers, Inc. Leigh's organization has made jingles for Chesterfield, Rambler, American Airlines, Scott Soft-Weave, Colombian coffee and dozens of others and received prizes in Festivals throughout the world. Leigh, with a background of serious musicianship (he studied with com-

poser Paul Hindemith at Yale) maintains that advertising, just as any other industry, must keep up with and grow with the times. And that is precisely what advertising agencies are doing today, in his opinion.

"Moreover, in music for advertising one cannot continue to use the ancient toe-tapping approach of 1938," Leigh observed recently. "The toe-tapper may immediately please your client but it won't move his product . . . and ultimately will *not* please him. Ad men are not writing words and I'm not writing music for that once cherished, musical twelve-year-old mind. Madison Avenue does not and should not try to set the pattern for the nation. It is of more import that we find out what the hinterlands are like. In other words, we cannot sit back in our plush agency offices and say, 'I understand it, but

the guy in Podunk or Paduca doesn't.' Frankly, it's just not important that he does understand it stylistically. The criterion is — does he react emotionally?"

On the other hand, there are a number of jingle writers who take the position that one can compose an effective toe-tapping jingle that blends melody, memorability and considerable sales appeal. Richard Maltby, who studied harmony and composition under Leo Sowerby and conducting under Nicolai Malco, and whose list of jingle credits include Plymouth-Valiant, U. S. Steel, Aqueduct, Belmont, Marlboro, Rheingold, DuPont-Lucite and Schmidt's beer allows that music in commercials should reflect the current trends in the music tastes of the adult listening audience. "I definitely do not believe that the ultra-modern music sounds get to the



**JERRY JEROME**, veteran musician, has racked up many award winning jingles including Brillo, *Reader's Digest* and Ford Thunderbird 'Nite Flite'



**RAYMOND SCOTT**, in recent days, has been making 'new sounds' for jingles by means of his elaborate electronic equipment

majority of people any more than ultra-modern art gets a message across to most adult people" Maltby told SPONSOR.

"The extremely modern and somewhat dissonant sound only tends to satisfy certain agency producers who believe they are being progressive. If I as a professional musician find these extremely modern harmonies irritating to the ear then I believe also that this is unacceptable to the ears of the non-musical layman and therefore cannot be effective in a musical commercial."

**JERRY MARSHALL**, president of Musical Concepts, Inc., is offering stations 'a national sound in a local market' for local clients



Similar sentiments ancient jingle making were expressed by Robert Swanson, New York University music graduate who studied with the brilliant theorist Joseph Schillinger. Swanson, whose credits include Pall Mall, Dodge, Coca Cola, Lucky Strike, Schaeffer beer, Heinz, Northwest Orient Airlines (originator) and AT&T, gave SPONSOR his recipe for a successful jingle. (1) Figure out the best way to get the message across in the shortest possible way. (2) Put the words together in a simple rhyming pattern. (3) The melody must be simple and memorable, never intricate. (4) If these basics have been accomplished, you can now go ahead and elaborate all you wish in the production of the commercial.

Words and music are fluid and pliable, according to Swanson, and like a sculptor's clay, can be shaped to achieve a desired effect. In the case of the advertising jingle, Swanson declared, "the desired effect is to catch the listener on a musical fish hook, dangle him in mid-air, and seduce him into buying the client's product or services."

Commenting on the vital importance of the advertising agency in relation to the musical commercial, Jerry Jerome, whose recent credits include New Dual Filter Tareyton, Pan Am, AC Spark Plug, Duz, Fedders air conditioners, Dentyne and such award winners as Brillo "99 Squeezes" and *Reader's Digest*, maintained six areas of responsibility.

(1) The agency should clearly and succinctly define the problem so that the musical commercial producer can creatively do his best.

(2) Avoid the 'steepchase'—that is, calling in all the jingle houses to write on speculation and offering the client 76 songs to pick from.

(3) There should be an equitable fee for doing a demo, so that the musical producer can creatively come up with a reasonable facsimile of the finished job.

(4) The musical commercial producer should be flexible and cooperative with an agency so that the agency can feel free to make changes and revisions in the commercial.

(5) The agency should use more music to frame a commercial, i.e. Ban

and 'Hands' (AT&T).

(6) Very often, too, many agency people with conflicting points of view get involved with a simple project.

Above all, the present crop of jingle writers do not regard their profession as a snap. Jingle writing is far from simple, they insist. "We in American broadcasting are in an embryonic state in jingle making," Adler told SPONSOR. "To get all the copy points of a product in 58 seconds does indeed call for great skills."

The *Damn Yankee* and *Pajama Game* composer is full of jeremiads, however, regarding the use of old pop tunes as advertising jingles. It is Adler's contention that the listener is too occupied trying to recall where he heard the song before or trying to dredge up the original words, so that he never really identifies it with the product on the "block." To use anything identifiable with something else is like putting ground glass in grandma's tea, as Adler sees it. Adler recalled that Lucky Strike offered him a bundle of moola for the use of his song "Everybody Loves a Lover" which they bankered to convert to "Everybody Loves a Lucky." Adler said no, despite the fact it would have been a perfect switch for the cigarette maker. "I didn't write the song for that purpose," he said.

Adler's credo regarding jingle writing is simple, yet forceful. "The words in a jingle must sing clear and clean!" To Lennen & Newell in particular, Adler is most grateful for the opportunity to express himself in the medium of "advertising musicals." "At first I was ashamed of writing jingles," he proclaimed. "Then when I saw it catching on I saw what a jerk I was. Now I'm happy to be identified with them." Indeed, there are disk jockeys in the land who give Adler credit on the air by name when they play his jingles.

Back in '57 Adler penned his first commercial jingle—Newport—and it is still riding high. It was Frank Loesser, no mean slouch as a songsmith, who urged Adler to try his hand at this new dodge, pointing out that it was certainly not unbecoming a theatre writer to work on 60-second sonatas for the Madison Avenue franchise. (Please turn to page 50)



# RADIO'S CHANGING SOUNDS

▼ Ever since the advent of tv, radio has struggled to lure back both audiences and advertisers by switching program formats. Here are examples of current changes

*In the ever-changing world of radio, stations are kept busy striving for ways to remain effective advertising vehicles. And in the battle for ratings, program formats are constantly undergoing change. In this first of a two part story, SPONSOR looks into program format changes which are currently making news in the nation's number one market, New York.*

*In part two, next week, SPONSOR will examine format changes in other parts of the country.*

Ever since television barged in on the entertainment scene and upstaged radio with its attention-robbing pictures, a considerably rattled group of broadcasters have struggled to come up with a winning format to beat the intruder at its game. And all over the country, radio pots have been busy boiling up new ideas.

After the old radio gave way to a basic music and news pattern, a cleavage split the industry with the "beat" sounds of rock 'n' roll on one side and the sweet sounds of "good music" on the other. And almost everywhere the two wrangled over ratings.

Lately, however, rock 'n' roll seems to have lapsed into something resembling a decline. Whether it was brought about by Newton Minow's much publicized disapproval, or the realization that building a business around youthful fads can be risky, has not been ascertained. One thing, however, is certain: radio stations seem to be wriggling out of their rock 'n' roll guises at a pace which can easily be likened to a minor epidemic. In and around the New York metro area, for example, two major stations have undergone a radical change: WHN, (formerly WMGM) and WJRZ (formerly WNTA) Newark, N. J.

Both WHN and WJRZ succeeded in effecting radical departures from



RASH of huge posters like one above heralded WHN, N. Y., changeover. Below: heavy emphasis on local issues, a feature of WJRZ, Newark, brings station's mobile unit to Bamberger's Garden State Plaza, Paramus, N. J. where WJRZ "opinion" man interviews shoppers



their previous programming philosophies. WINS, on the other hand, after an auspicious attempt to scrap its original format appears, at the moment, anyway, to be wavering somewhere between the old and the new.

An important example of how,

and why a station changes its sound, is that of WHN. Storer Broadcasting's newest acquisition. For the past five years, under the call letters of WMGM, the Gotham station served up a steady diet of raucous howlers to a devoted teen-age crowd. On the last day of February, this year, Stor-



er Broadcasting shelled out a record sum of \$11 million for the well-entrenched rock 'n' roller, transformed it back to its former call letters WHN, and broke out a completely new sound—a hand-picked blend of

the world's greatest artists playing familiar and enduring compositions, with emphasis on bright, lush and rich sounds.

The change was not a spur-of-the-moment decision. For a long time be-

fore Storer put the finishing touches on its purchase negotiations. New York representatives for the broadcaster were prowling the fiercely competitive market to analyze competitive programming and to determine a logical and effective future program pattern based on obvious deficiencies and audience needs. According to John C. Moler, president and general manager of WHN, their analysis revealed that "a positive void or gap existed in the New York music spectrum. At one end of the spectrum," says Moler, "were the ultra conservative, classical and semi-classical stations, and at the other end, the popular album and top 10 stations." The new WHN format was evolved to fill the gap between the two, he says.

In order to program the new musical diet it was necessary to purchase several thousand albums. When the changeover was made—when rock 'n' roll died on WMGM, and the Sound of Music was born on WHN, the eyes of the industry and the ears of the audience focused on the big switch. Now, two months later, the station, according to reports, is reaping a happy harvest of listeners. Although it is a little too early for rating reports, the station measures its current success reports by the SRO sign hanging over the prime 7 to 9 a.m. hours from Tuesday through Friday.

The big date of the changeover was 28 February. But long before that date, plans were being set into action to blanket the market with news of the change and promotion for the new WHN. The day before—27 February—a small army of billboard "artists" covered the city and its environs, splashing billboards, posters and buses with "Remember WHN" signs. Newspapers carried ads showing a transistor radio violently vibrating, alongside a calm colleague with the legend, "From Beat—To Sweet."

A party was given for 1,000 from the trade in the Waldorf Astoria's Grand Ballroom, to mark the return of the original call letters, WHN, and the advent of the new sound. On hand for the occasion was Hugo Winterhalter and his orchestra, the best example of what the new sound was to be. Most immediate reaction to



**CHANGEOVER** ceremonies: above (l-r) Newark council pres. M. J. Bontempo; WJRZ pres. L. Emanuel; deputy mayor, R. McKinley. Below: (l-r) G. B. Storer, Jr., pres. Storer Bdcst.; opera star, Mimi Benzell; Manhattan Boro pres. aide, R. J. Jones; L. Baxter, Storer Radio v.p.





he station was, naturally, from the listeners. An abundant mailing poured in with the most characteristic phrase being, "thank heavens—what a relief." A smattering of "We hate WHN" mail also showed up fromirate teenagers who now were forced to twist the dial in pursuit of their accustomed brand of entertainment.

Cognizant that getting a new product off the ground could not be accomplished without a full measure of advertising, promotion and exploitation, the WHN planners allocated more than \$200,000—a somewhat staggering sum for a local radio operation—for this purpose.

Promotions included: on-the-air contests; newspaper ads in all the metropolitan and out-lying dailies whose total circulation runs in excess of 3½ million; ads in major trade publications which, like the consumer ads, emphasized the "beat to sweet" motif with a minimum of copy; more than 2800 billboards and posters covered the area asking "Remember WHN?"; 14,500 buses rolled carrying car cards hailing the new WHN; a tv spot campaign was consummated with WPIX, New York City, for a seven-day, 10-and-20 second spot campaign in prime hours. To continue the promotional campaign, WHN is currently preparing 30-second animated trailers to be used in a four-week period in the area's 40 Loew's Theaters, 17,000 two-color brochures to be mailed to professional offices where radios are in use, and distribution of over 100,000 folders at super-market checkout counters.

Evidence of the new WHN success is measured in both audience and sponsor acceptance. In the Sound of New York contest, a contest asking listeners to identify sounds of the city via mail-in-postcards, the station drew over 18,000 cards.

Even more gratifying to the station, however, has been the response by advertisers. In the first 31 days, 15 new clients bought time on WHN. Most outstanding is Eastern Air Lines who came to the station with their unique Flite Facts information broadcasts. Within a short period, Eastern more than doubled their schedule. Other advertisers are Sinclair Oil and Refining Company who bought news



**EXTREMES** in musical taste as personified by Frank Sinatra and rock 'n' roll "Daddy" Allan Freed (r) were tried by WINS, N. Y. Sinatra marathon triggered temporary switch to "sweet" music and despite reports of deluge of bravos, WINS current programing is mixture of both

shows on the station, and Salada which sought two stations to carry their campaign and settled on WNEW, the longtime standby in the market, and the new WHN.

When radio station WINS, which for the past few years has aired a goodly share of "screamers" catering to the musical whims of teenagers, suddenly flooded the airwaves with a Frank Sinatra marathon early in February, considerable speculation arose in the business.

There were some who claimed the switch to "pleasing vocalists" was timed to jump the gun on the new owners of WHN. WINS personnel, however, say it isn't so.

The first signs of a change from the "top 40" music format came during the summer of 1961 after Ted Steele had assumed the position of general manager of the independent New York City station, reports a station spokesman. It was at this time that the softening of the music was initiated. This policy continued into 1962.

On the night of 10 February, however, a programing error created "the most important development in radio since the introduction of rock and roll in the '50s," reports WINS, Murray Kaufman's *Swinging Soiree*, normally scheduled from 7-10:30 p.m. on weekdays and 7-11 p.m. on Sat-

urdays, was programed for three and one-half hours on Saturday. This, reports the station, left Murray with a half hour to fill. Acting in accordance with the WINS policy that no record could be played without prior managerial approval, disk jockey Kaufman called Ted Steele to find out what he could use as fill. According to a station spokesman, Steele suggested a Frank Sinatra album. About 20 minutes after the Sinatra record had started, the station's switchboard was jammed with telephone calls requesting additional numbers by the singer. Steele decided that since the public was in favor of this, Jack Lazare, another station d.j., should continue playing the Sinatra records. By 2 a.m. calls were still flooding the board (93% favorable reaction). The Sinatra marathon continued on Sunday and manager Steele decided that the station would keep it up.

On Monday afternoon WINS' general manager went on the air and announced that WINS was being given "back to the people." And as long as the public wanted this kind of music, WINS would provide it. Finally after 65 hours of continuous Sinatra, Ella Fitzgerald records (she was winner in the female vocalist poll taken of listeners by the station) joined Sin-  
(Please turn to page 51)



TO SEE total area potential as it actually is, mediamarketing team Sam Vitt (extreme r), v.p. and media director of DCS&S, and Martin Herbst (extreme l), media research director, map out aerial route for Orlando-Daytona Beach-Cape Canaveral, Fla., area with Tom Gilchrist (c), v.p. and general mgr. of WESH-TV. Agency feels that current statistical data today does not keep pace with the burgeoning markets

### Part one of two parts

## DCS&S' NEW BUYING CONCEPT

➤ Agency disregards many standard measuring methods to establish new set of criteria for selecting markets

➤ New plan arises from a statistics lag in markets where population growth, industrial pace are rapid

Influenced by the rapidly changing economics of many markets in the space age, Doherty, Clifford, Steers & Shenfield has come up with what it considers a solution to the puzzle of market selection.

To find more efficient and effective markets for their clients' media money, DCS&S has developed a new approach and created a new concept

for market measurement—particularly with an eye toward markets whose growth potential puts them in the category of “advanced” markets and offer new, greater advertising potential in their regional areas.

Under the direction of Sam Vitt, vice president in charge of media, and Martin Herbst, research director, the agency's new concept, labeled “Mc-

### On-spot study

A “Flying Task Force” composed of two DCS&S media executives covered over 5,000 miles to compile the data for their new concept, Mediamarketing. They toured Daytona-Orlando, Fla., Winston-Salem-Greensboro-High Point, N. C., and Norfolk-Newport News-Tidewater, Va., and their findings are herein reported exclusively in this two-part series.



diamarketing," was put to a test during a flying task force visit to several markets that intensive research had categorized as "advanced."

According to Vitt, the application of the theoretical concept versus factual investigation proved out the validity of the agency's new thinking. "We are living in an age of speed and change," said Vitt, "and we must re-evaluate our buying planning on these bases. When you realize that our buying policies to a large extent are predicated on information that is from one to two years old, or on partial sales information, the need for a modern concept to fit the stepped-up pace is obvious.

"Coverage studies, for instance, are usually two years old at the time media planning is done. A complete census is taken only once in ten years. Yet these serve as basic guides for commitments that should reflect conditions one, two, three or even five years hence. The essential character-

cording to Vitt, contains the characteristics that seemed to qualify as "advanced markets."

The agency's reasoning behind Mediamarketing follows these lines:

The top 150 television markets serve as the universe for most national advertisers. The first nine markets each have over a million television homes and would automatically be included in any national buy. The next five or so areas include markets such as Washington, Minneapolis, and Dallas-Ft. Worth, which are also large enough for automatic purchase in a national program.

Markets 15 through 150 cover the area of analytical selection. Here is where DCS&S's Mediamarketing is designed to do its work in providing advertisers with a competitive advantage. Within this group, the median market has 200,000 television homes. The average difference going from one market to another is only 3,600

from one place to another.

When growth first begins, says the agency, the changes are often small, almost imperceptible and quantitative in nature. As these forces gather momentum, a point is reached where the very nature of the market is different. It then offers an advertiser far greater opportunities than the historical data indicate.

For competitive reasons, DCS&S is reluctant to divulge exactly how they define an *advanced market*. It would probably be pretty accurate to assume, however, that it would be one which due to any number of reasons such as space age requirements, unique population growths, new industrial developments, etc., has developed a burgeoning market potential which standard statistical sources have yet to catch up with.

In each of the "advanced markets" which the agency task force visited, Vitt found overwhelming evidence to support the validity and need for



**COMMUNITY** leaders of Winston-Salem, N. C., (l-r) Phil Hedrick, John Comas, and Harry Shaw discuss current and future industrial and civic plans with DCS&S' Vitt and Herbst. Collecting on-the-spot data is a key element in agency's evaluating of areas as "advanced" markets

istic—omitted by the above technique—that will show a clear picture of the future, is growth. This characteristic is incorporated in DCS&S Mediamarketing."

Three areas for the testing of the concept were selected: Orlando-Daytona Beach, Fla.; Greensboro-Winston-Salem, N. C.; Norfolk-Portsmouth-Newport News-Hampton, Va.

When split into component cities, each of these markets would receive only average notice. But each, ac-

homes or 1.3% of the middle market. Yet, this small difference often serves as the discriminating factor in the selection of television markets. Of course, each advertiser will modify his list according to his own distribution and sales factors and other variables such as income level or even political considerations. Basically, then, markets are selected on historical information (usually depicting one point in time) that generally shows only small differences

DCS&S' new Mediamarketing concept.

"In the Orlando-Daytona Beach area," he said, "we found a market that was changing almost on a daily rather than monthly basis. We covered the entire market by air and land. We spoke to all types of people—dealers handling our clients' products, supermarket men, workers at Canaveral, orange growers—the gamut. And we found the main theme to be one of growth, strength



**APPEARING** on WTAR, Norfolk-Newport News-Tidewater, Va., DCS&S' Vitt (c) and Herbst (r) discuss market's growth with L. Scott Grauel (l) of the Henry B. Gilpin Co., wholesale druggists



**TOURING** the Cape Canaveral area with Tom Gilchrist (l) of WESH-TV, DCS&S' Vitt and Herbst (r) compare notes and apply mediamarketing formula to a market having a population explosion

and progress in this market.

"The triangle that forms the Orlando-Daytona Beach-Cape Canaveral area abounds in all of the signs of boom—new industry, new families, homes, shopping centers. Tom Gilchrist, vice president of WESH-TV, Daytona Beach, put his finger on the activity when he told me, 'the biggest problem we have here is finding new names for the motels and developments going up.'

"The Orlando-Daytona Beach market," explained Vitt, "typifies the thought behind our Mediamarketing concept. Here is an area that not too long ago was noted largely for tourists and oranges. Today it contains Brevard County, the fastest growing in the country. It's the promised land for eager young engineers, chemists, and skilled craftsmen, as well as the still-young old-timers who are joining the multitude working in the space industries springing up throughout the area. This market at one time would have ranked somewhere in the 70-90 brackets in regular markets reports. But, with the tremendous activity blossoming in the area, with an investment being put into Canaveral exceeding \$20 billion in the next five years, and with the population up over 70% since the 1950 census (Orlando's population has jumped 120%), this area might well meet our criteria for an advanced market. It should be given a relative market rating significantly higher

than its set count rating."

In the Winston-Salem-Greensboro-High Point market area, Vitt found different characteristics, but ones which also might qualify the area as an "advanced" market.

"The most unusual situation we found here," said Vitt, "was that the two counties, Forsythe and Guilford, which comprise the center of the market area account for the greatest population density in the state of North Carolina. The population growth is 29%, nearly double that of the national average, and the new business and industry coming into the area has turned this normally serene area into a bustling, hustling complex.

"Here again we saw the proof of the mercurial economic changes that we feel are making current measuring standards out of date before they can be used. Winston-Salem and Greensboro-High Point, once two distinct marketing areas, have virtually become one entity. A recent article in *National Geographic* pointed out that this area represents the industrial triangle of the state in which 'Prosperity sets the style.' With new industries and new businesses taking advantage of the climate, attitude and facilities offered in the area Winston-Salem, Greensboro-High Point will develop into one of the leading markets in the South for advertisers within the next five years."

The plans for growth and expansion have been carefully prepared and

laid out in a pattern that in itself is indicative of the potential of the area. And as Fred Linton, executive secretary of the Chamber of Commerce pointed out, "Every phase of our growth has been documented by past performance. There is no question in the minds of our most prominent experts, that this area will become the most important and influential marketing center in the state in the very near future."

"In the Norfolk-Portsmouth-Newport News-Hampton complex, usually called the Norfolk-Tidewater market," continued Vitt, "we again found the characteristics of an advanced market. Martin Herbst and I reviewed this market in depth with the civic and community leaders and found a similar pattern of growth, new industry, population increase and underlying excitement."

Comments from industrial and business leaders indicate the potential of this area, said Vitt. "Richard Woodward, chairman of the Tidewater Development Council stated, 'This Tidewater complex is not just a combination of Norfolk and Portsmouth and Hampton and Newport News, it is actually an area within a radius of 80 miles from Norfolk which will one day be a single entity for all marketing purposes.'

"The military buying power in the area also was a powerful clue to the true market status. We spoke with

(Please turn to page 62)



# RADIO RUSH IN 'DODGE CITY'

♦ Dodge cars return to heavy radio for wildwest "Dodge City" sell in Philadelphia; campaign features "Savings Jamboree" direct mail tie-in to a half-million homes

It is often debatable who are the "good guys" and who are the "bad guys," but in the Greater Philadelphia area, \$30,000 is being spent this month on a blanket radio and local spot tv "Dodge City" campaign to convince listeners that Dodge cars are on the good side of the automobile fight.

Since its formation three years ago, the Delaware Valley Dodge Dealers Assn. has deviated from the national campaign theme and spurred ahead on a nationally approved and aided local campaign with large expenditures in radio. This year's national theme, "Pick a Price, Pick a Size, Pick a Dodge," will still be heard, however, at the same time on many stations throughout the Greater Philadelphia area.

The four-week cowboy-oriented campaign is financed 70% locally by the 33 Dodge dealers in Delaware Valley with the balance supplied from the factory, it is reported.

With 14 radio stations participating, the wildwest commercials ambush station time with 455 one-minute spots a week for four weeks ending 10 May, accounting for one-half or \$20,000 of the \$40,000 for the "Dodge City" campaign. \$10,000 is being spent in newspapers. BBDO is the agency for Dodge factory and the Delaware Valley Dealers.

To make the most of the explosive month campaign, dealers are wearing Stetson hats, western shirts and black ties, and are adorning their showrooms with cactus plants and saddles. Guns and silver dollar key chains are also showing up (the guns to protect Dodge from "bad guys" Chevy, Ford, Rambler, and Plymouth dealers).

BBDO prepared booklets for local dealers with campaign information and a record of the "Dodge City" jingle for use with his own new car or used car copy on a local station.



**DECKED OUT** to kill Dodge dealers, a competitor stalks on 'Dodge City', is met by Polaras, Darts, Lancers (dealer's dream), sales up thru radio (broadcaster's dream)

One-minute radio commercials are on the air through 10 May on the following Philadelphia stations: WCAU, WDAS, WFLN, WHAT, WIBG, WIP, WPEN, and WRCV. Also on area stations WEEZ, Chester: WKDN, Camden; WCOJ, Coatesville; WBUX, Doylestown; WNPV, Lansdale, and WNAR, Norristown. They will be heard mostly during the traffic hours of 7 to 9 a.m. and 4 to 7 p.m.

"We like radio," says Jarvis, "and will probably always use it." Last year the company spent less on radio, about \$15,000 total, on twelve stations—and no television.

On WCAU-TV (the only tv station used in the campaign) the schedule calls for twenty 20-second evening commercials adjacent to *Ed Sullivan*, *GE Theatre*, *News*, *To Tell the Truth*, *Pete and Gladys*, *Father Knows Best*, *Andy Griffith*, *Hennessy*, *Red Skelton*, *Ichabod and Me*, *Window on Main Street*, *Checkmate*, *Twilight Zone*, *Eye Witness*, *Perry Mason*, *Defenders*, with tie-ins on the programming of *Raiders* and *Gunsmoke*. One-minute commercials tie in with *The Late Show*, *Marshall Dillon*, and *The Early Show*.

Gene Crain, noted tv personality, stars on the tv spots as Marshall "Dart" Drillum, who acts as a "tough sellin' wrangler."

The western theme was chosen again because of its "incredible" success last year, according to Dodge sales manager for the Philadelphia region, Bob Jarvis. "We have now chosen it for a permanent theme."

Tied in with the local radio campaign is a new "Sales Jamboree" sales building plan executed through WIP. It is reported that \$25,000 (\$12,500 from local dealers and \$12,500 from the factory) is being spent for a 26-week spot radio-direct mail sell, part of which will be aired during the four-week "Dodge City"

campaign WIP will air 500 Dodge announcements, give specific dealer locations and supply posters for each dealer. In addition the station is giving away \$15,000 in prizes which includes two Dodge cars.


The "Sales Jamboree" plan calls for direct mailings by station WIP to a half-million homes in the Greater Philadelphia area (50% penetration after the elimination of homes in the transitional and low-income areas.) Free of charge with the \$25,000 local Dodge contract for spots is advertising in a 24-page magazine similar to a Sunday supplement featuring two Dodge cars on the cover. Dealers will also have two full pages in two-color. One page will feature the cars; the other will list each dealer and feature a coupon to enter a contest. The rest of the mailer will consist of 20 full-page ads by other WIP advertisers offering premiums and free coupons.

To enter the contest and be eligible for the grand prize the coupon must be filled in and deposited in a Dodge showroom.

The combination plan for broadcasting and direct mail was conceived less than a year ago by Oscar E. Rudsten, vice president of the firm. The savings jamboree program is copyrighted advertising programed by Whizzer Sales Power Campaigns and sold to one radio or tv station in a market—in this case WIP.

In the initial stages, Rudsten sold the plan to Roy Whisnand, former owner and general manager of WCOP, Boston. He resigned from the station to form Coupon Jamboree, Inc., now Whizzer Sales, becoming president and Rudsten vice president. The savings jamboree sales building plan is being franchised to leading stations in the key markets of the United States.

"The revolutionary concept of combining air media with visual material and merchandising directly, gives the advertiser added mileage out of advertising dollars," according to Rudsten.

The savings jamboree sales plan is being used at this time by Dodge only in the Philadelphia area. Some of 300 stations, in more than 75 metropolitan areas, are being used in the concurrent national campaign. 

# AN AGENCY EXEC

► Foote, Cone & Belding's James Beach cautions nets against too many New York strings on division clients

► A former net official, he proposes more operating efficiency to provide reduced costs to net advertisers

**J**AMES W. BEACH, broadcast supervisor and client relations executive, Foote, Cone & Belding, Chicago, has some frank opinions on how the needs of major tv advertisers might be advanced. Vice president until last year of ABC TV's Central Division, Beach draws on a 22-year career in broadcast advertising to form his theories.

One of the most severe problems besetting the television industry today, says Beach is this: too often, the networks and their New York-based executives, full of good intentions, are not always familiar, or in concert, with the ultimate objectives of non-New York advertisers. Among these advertisers, he claims, are some of the largest and most important supporters of network operations today.

His FC&B job takes him into the area of program selection as well as client relations, where he reports to Homera Heck, director of broadcast.

Beach entered the television industry in 1949 when he joined station WBKB (TV), now ABC's o&o station in Chicago. Serving as sales manager during the station's independent years (prior to the AB-PT merger), his innovations in this market include: the first sponsorship of tv baseball by Atlas-Prager beer; the first late night movie strip; and the first major dramatic series sponsored by a leading department store, Marshall Field & Co. From that post—where he also served as station manager—Beach moved to the network level as director of ABC TV's Central Division, in May 1955. In November 1956, he was elected v.p. in charge of the Central Division.

Prior to the advent of television, Beach was with several Chicago ra-

dio stations in executive capacities. He came to broadcasting from the newspaper business, where he began as a reporter, and later became an advertising executive.

As ABC TV Central Division v.p.—a post he resigned last May—Beach's activity included network client contact throughout the midwest, or, as Beach prefers to call it, the outside-New York advertiser.

"The role of a network executive today is by no means a simple one," Beach explains, "Program scheduling, program policies, sponsor conflicts, and limited time, all contribute to the complexities of the job."

But, Beach points out, this is further complicated for the outside New York agencies and clients, all of whom are striving to maintain share of market positions through the expensive medium, television advertising.

According to Beach, this problem stems from the apparent misvaluation, at times, of non-eastern advertisers' problems by network officials. One of the prime causes of what Beach terms "improper measurement" on the part of New York-headquartered network executives is their consistent reluctance (whether conscious or unconscious) to fully recognize representations transmitted to headquarters by network divisional offices.

"This apparent oversight," he says, "results in advertisers and their agencies situated outside of New York often being forced to circumvent the network's divisional offices, sales representatives, and administrative executives in order to obtain scheduling and program decisions as well as solutions to their advertising problems."

Beach feels that this particular



# SAYS NETS MUST STREAMLINE

situation, in addition to creating massive inconvenience, has led to rising costs of doing business with networks—a problem voiced more and more by many medium and large advertisers.

It is Beach's conviction that if there were a more adequate flow of information between the network headquarters and its divisional representatives, there would be a marked decrease in agency and advertising man-hours necessary to resolve many of the problems involved in servicing television advertising schedules.

By the same token, Beach feels strongly that a willingness to vest responsibility, and, where possible, authority in divisional network executives would result in increased benefits for the advertiser in terms of better service at lower cost. Of this, Beach says, "probably in no other American industry is the divisional office given as little consideration as in television, and yet, the divisional

heads are held responsible, in the final analysis, for the sales performance and service follow-through of their respective offices."

More regard for teamwork is the answer, Beach feels. "Quarterbacks are necessary in any ball game, but it's the team that is responsible for the final score." For example, he explains, most businesses (whose sales representatives and divisional executives are usually paid considerably less than those in the television industry) rely on these same men to demonstrate mature judgment in field negotiations and decisions. First, of course, they are thoroughly indoctrinated in company practices, products, prices, and policies.

There are many times, Beach acknowledges, when home office and management must be consulted and quite often called in actively to help consummate final agreements. But, he points out, in most industries this is the exception rather than the rule

—as it seems to be in network television negotiations.

"If it were otherwise," he says, "The results would be decreased cost of operation, keeping the end price to the buyer at a minimum."

Adding to the spiraling costs of network tv are these factors, Beach feels: travel expense; long distance telephone bills (usually beyond the comprehension of those outside the business); interminable waiting for decisions and resolutions affecting the tv advertiser's schedule, and therefore, his marketing problems and sales goals. All of these, says Beach, plus the added manpower involved, mean higher costs to an industry whose current prices seem inflated to the breaking point.

Beach does not wish to sound like an angry critic of broadcasting. He is quick to point out that both tv and radio, with all their attendant service complexities, serve unparalleled roles

(Please turn to page 62)

ONCE V.P. of ABC TV's Central Division, Beach is broadcast supervisor and client relations executive, FC&B, Chicago. A 22-year broadcast veteran, he has voice in program selection







# Important?

The head belongs to Rege Cordic: owner of 1,215 ft. of working railroad. He's also a husband, father, wit, community leader, and friend of millions.

## **Does this make him important?**

Not in itself. For surely the measure of any of us must also include: the *goals* we set, how well we work at them, and how our community (as well as those close to us) measures us.

And these, surely, are as good measures for an *organization* as a man; whether in business or public service...or in broadcasting (which is both).

Thus, Rege Cordic is one of a team of 21 people, combining their minds and voices *to meet a common goal*. They are the regular Program and News staff of KDKA, whose deeply familiar voices *are* KDKA radio on-the-air.

Their goal reaches well beyond their pride in being champions.

(KDKA has a larger audience than all other Pittsburgh radio stations *combined*.)

**The measure of their goal** is larger than numbers. It is clearly

seen in the three-phase objectives of KDKA's day-to-day operations. These focus on making KDKA's community of listeners the *best informed*...and most involved in community affairs...and *best entertained* listeners in the world. Nothing less.

This requires that News-in-Depth, Public Service and Community Involvement must all be a *daily matter* at KDKA; presented by trusted and talented friends; with Music, always freshly chosen, for the dominant "Middle Audience" of America's musical tastes.

This sums up the basic design and common goal of all WBC Radio Stations—whose importance is to be measured in how their communities respect and respond to them, as *prime movers* of ideas and goods...and people.



**WESTINGHOUSE BROADCASTING  
COMPANY, INC.**

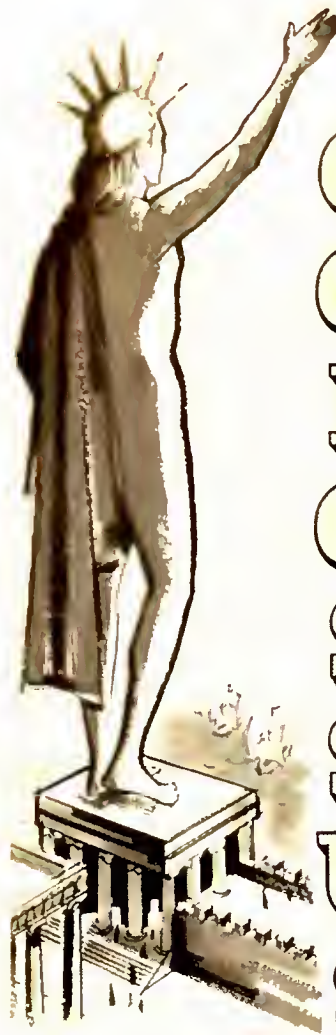
WBZ + WBZA, WBZ-TV, Boston; KDKA, KDKA-TV, Pittsburgh; WJZ-TV, Baltimore; KYW, KYW-TV, Cleveland; WOWO, Fort Wayne; WIND, Chicago; KEX, Portland; KPIX, San Francisco.

# WING

the

# COLLOSSUS

of  
Dayton  
Radio



Check Pulse and Hooper. . . check the results. You don't have to be a Rhodes scholar to figure out why more national and local advertisers spend more dollars on WING than on any other Dayton station. WING delivers more audience and sales. Think BIG buy WING!



robert e. eastman & co., inc.  
NATIONAL REPRESENTATIVE

**DAYTON... Ohio's  
3rd Largest Market**

Media people  
what they are doing  
and saying

## TIMEBUYER'S CORNER

Frank Grady, who was a media supervisor at Y&R, New York, has joined the agency's Chicago office as manager of the media relations department . . . George Allison has left Needham, Louis & Brorby, Los Angeles, to become media director of Doyle Dane Bernbach's L.A. office, succeeding Jerry Sachs who joined Carson/Roberts as media director . . . Joseph St. Georges has been appointed senior media director and v.p. at Y&R, responsible for new research, accounting, and computer methods.



**LUNCHING:** Ben Hovel (r) of WKOW & WKOW-TV, Madison, Wis., entertains John Myers, Ogilvy, Benson & Mather timebuyer for Shell Chemical, at the Envoy

Joe Burbeck of Compton is getting his 21-foot Star Boat ready for summer racing at Larchmount. A friend of Burbeck's was on the craft last season and was quite concerned when a storm came up. He asked how far they were from land and Burbeck estimated about 10 miles.

"Which direction?" the friend queried.

"Straight down!" said Burbeck.

John Myers of Ogilvy, Benson & Mather, lunching with visiting Ben Hovel of WKOW and WKOW-TV, Madison, Wis., commented: "It's a funny thing about New York. It has more movies, more theatres, more museums, more parks—and more people with nothing to do than any other city in the world."

Joan Shelt of Grey, who recently returned from an extended trip abroad, told a rep her impressions of the various European capitals. Of Rome she said: "Rome is to men what Disneyland is to children."

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**AWARDS LUNCHEON**

**1962 AMERICAN TV COMMERCIALS FESTIVAL**

**GRAND BALLROOM**

**WALDORF-ASTORIA**

**NEW YORK CITY**

**FRIDAY, MAY 4th**

Presentation of Awards and Screening of top film and video-tape selections from 35 Product Classifications by prominent advertising executives on five regional TV Commercials Councils

*Workshop on Trends & Techniques*

*10 A.M. to 12 Noon*

*Cocktails . . . Exhibits at Noon*

**EXTRA! Stan Freberg! Speaker**  
**"Award Winners Do Move Merchandise"**

**PREMIERE! "Heartbeats of '62"**

**Film Review of the Year's Trends**

***Regional Festivals to Follow:***

**May 11th—Sheraton-Chicago**

**May 16th—Park Plaza, Toronto**

**June 7th—Sheraton-Dallas**

**June 13th—The Beverly Hilton**

Ad Clubs, Agencies, Advertisers, Production Companies and others wishing to book the Winners, or Top 150, or any of the 25 Product Category Reels or to arrange special workshops, contact

**1962 American  
TV Commercials  
Festival and Forum**

*Wallace A. Ross, Director*

*40 East 49th Street*

*New York 17 — EL 5-5877*

**RESERVATIONS SUGGESTED**

**FORMS AVAILABLE**

**PLEASE SPECIFY WHICH CITY**

new...  
exciting...  
wonderful...

## RAHALL RADIO

1st...in Community Life  
1st...in Overall Ratings  
1st...in Sell  
1st...in Adult Listening

# WKAP

RADIO 132

Allentown - Bethlehem - Easton

5000 WATTS No. 1 latest Haaper and Pulse. Lowest cost per thousand-audience in vast Lehigh Valley growth market. First with Blue Chip advertisers.

# WLCY

RADIO 138

Tampa - St. Petersburg, Fla.

5000 WATTS No. 1 January-February 1962 Haaper... double of all other area stations. Lowest cost per thousand audience... in fast growing Tampa-St. Petersburg market.

# WWNR

RADIO 62

Beckley - W. Virginia..

1000 WATTS No. 1 Haaper and Pulse surveys, serving 9 big counties in heart of West Virginia. Lowest cost per thousand audience... featuring great personalities.

# WNAR

RADIO 111

Philadelphia Area

500 WATTS No. 1 latest Haaper survey report, covering large Philadelphia and Nantown market... where bulk of consumers live and buy. Lowest cost per thousand audience.

# WQTY

RADIO 122

Jacksonville - Florida

1000 WATTS Rahall Radio's newest baby, with new eye-catching radio format. Climbing daily in ratings. Get the facts on low-cost coverage in greater Jacksonville market.

### RAHALL RADIO GROUP

N. Joe Rahall, President  
Represented nationally by:  
ADAM YOUNG, New York  
Philadelphia Representative:  
Paul O'Brien,  
1713 Spruce St., Phila., Pa.

# TIMEBUYER'S CORNER

(Continued from page 46)

When John Gauthier of CHLT-TV, Sherbrooke, Que., called on Helen Thomas, v.p. and radio/tv director of Street & Finney, he told her about his station's coverage of ceremonies by the Royal Mounted Police. "Their guiding principle," said Gauthier, "is always get your man."

"We have the same thing in this country," Miss Thomas remarked. "Only we call it Selective Service."



RECENTLY appointed group heads at K&E, Paul Roth (l) and John Shima (r), discuss markets with Marty Colby (c) of Triangle Stations, tv sales, at Pen & Pencil

David Rapaport of Mogul, Williams & Saylor sent a young lady to an agency which is looking for computers. The group supervisor at the agency told her that his media department was continually expanding and that there would be many opportunities for a computer to advance. Then he asked the girl how old she was.

"Twenty-two," she replied.

"Well, what would you like to be in three years?" he asked.

"Twenty-five," she said without hesitation.

Phil Brooks of Donahue & Coe, who was named Speed-to-Burn when he was a half-back at Arkansas U., tells about the time the coach gave instructions to some students from Mississippi on how to play football. "Remember, fellows, if you can't kick the ball, kick a man on the other side. Now let's get busy. Where's the ball?"

One of the Mississippians shouted, "Who needs a ball? Let's start the game!"



(Continued from page 31)

for each potential media vehicle and ad unit. Example: Tv Program "A" may have an R.E.U. total of 10.76 per 60-second commercial and 7.52 per 30-second commercial. This means that the 60-second commercial delivers only 33% more in effective exposures than the 30-second commercial. A page four-color ad in Magazine "B" may have an R.E.U. total of 3.75. This means it delivers only half as many effective exposures as the average 30-second tv commercial in Program "A," etc.

8. *Applying cost factors.* Costs, discount structures, rate increases, etc., are now developed and listed for each media vehicle and its ad units.

9. *Determining restrictions.* Restrictions are those elements in logical media planning which help to control or guide the direction of the plan. Such restrictions as the following must be considered: the automatic inclusion of specific media schedules in tv programs or magazines because of already existing client commitments; the need for distribution of ad dollars between media or ad units, based on corporate commitments, copy strategy, company tradition, policy, etc.; upper purchase limit—not more than 52 minute commercials can be used in Tv Program "A," etc.; decisions influencing discount structures; specific decisions on audience weight for specific copy approaches; special media requirements, often on a one-time basis, for such activities as new product introductions, holiday pushes; restrictions caused by merchandising or "impact on the trade" factors.

10. *The LP solution and its uses.* All of the factors thus far outlined have been considered, quantified and programed in the computer. A solution from the computer is requested and obtained. The computer mechanically relates the desired marketing objectives, restrictions, and other requirements set for the plan to the costs, audience delivery, profiles, exposure and "impact" provided by each media vehicle and ad unit. The result is the selection of those vehicles and ad unit schedules which, in combination, come closest to fulfilling the objectives, in relation to the budget outlined. Cost efficiency

is maximized. This solution from the computer is a reflection of the relationships between the input data and judgmental direction which was fed into it. Often the first solution will not make sense, which doesn't reflect on the computer's accuracy. It reflects on the value of the direction given or on the input data itself.

If, for example, a certain medium or ad unit has been over-evaluated, this will soon show up in the LP solution. Thus, re-evaluation is necessary, and the entire project may be resubmitted to the computer for a second solution. Often a question may be resubmitted five to 10 times to get a clearer "fix" on the relative yield of the possible media plans or combinations involved. Here, BBDO stresses LP's flexibility to the media planner, since the process tells him exactly what he gets for a given solution as well as how many other possible combinations would change this result. Whenever one media vehicle is substituted for another, say the agency's media people, the exact gain or loss which this causes is easily calculated in a matter of seconds.

In all of its seminar-breakfasts, BBDO media men have emphasized that the basic point to remember about linear programming is that it does *not* write, rationalize or present media plans, and that it does *not* take precedence over the final judgment of the media planner. Said Maneloveg, in a recent memorandum to agency personnel, "LP is only one aspect of media planning. It broadens the media planner's scope, it makes his judgments more precise and logical, and it in no way reflects a mechanical, numbers-only approach to media selection."

Maneloveg also assured his staffers that "the media department can and will solve the problem of obtaining reliable audience and ad exposure data, without which no realistic use of LP is truly possible."

Some of this optimism is based on the ARB "full speed ahead" announcement. Although this company's final plans will not be completed for a week or so, Jack L. Gross, manager of ARB's New York office, has told SPONSOR that the "much-needed demographic material" will definitely include the following:

1. Breakouts of adult males and

females in the 18-39 age group, as well as teen-agers and children.

2. Additional marketing data by size of family.

3. Age of the youngest child in a household to show the stage-of-life the household is presently in.

4. Data by working and non-working housewives.

5. Education of the head of household.

As for the actual industry response to these recent computer and marketing profile developments, SPONSOR has found that although many original fears and misunderstandings have been either abated or quietened, the overall climate has not essentially changed since its 29 January report. Many reps, and competitive agencies, still feel that the BBDO action is "premature," since the "new data is still to be gotten, and yet to be proved."

One rep told SPONSOR that there is almost universal condemnation of the ARB decision, among their own ranks as well as in "major agency circles." Another rep (and, understandably, no rep wishes to be quoted directly in the face of BBDO's



Daniel W. Kops,  
• President

Richard J. Monahan,  
• Executive Vice President



**WTRY**  
Albany • Schenectady  
• Troy

REPRESENTATIVE  
• John Blair & Co.



REPRESENTATIVES  
• Geo. P. Hollingbery Co.  
• Kettell-Carter, Inc.

**WAVZ**  
New Haven, Conn.

now-definite inclusion of linear programming in media selection) contended that "many with whom I have spoken feel BBDO is going about this thing backward, since judgment factors should not be put into a computer. Only non-judgment factors belong there." ARB, however, does not consider this argument valid, since "judgmental factors have always played a considerable part in media planning, and here you're merely giving numerical weight to them."

But one thing almost all are agreed upon: what BBDO started is no flash-in-the-pan. There may be enraged criticism of certain methods and techniques, accusations both of prematureness and "publicity seeking"

and there are many—but the agency's avowed faith in linear programming, along with ARB's expansion of its services, are having a real, if not profound, effect on every agency, rep and station in the country. SPONSOR titled its initial 29 January story, "Advertising enters the age of computers." As of 30 April, a scant three months later, it may be said that the foot is well inside the door.

## JINGLE WRITERS

(Continued from page 34)

ternity. After *Newport* came Kent, Bon Ami Jet Spray and Dust-N-Wax and York Imperial King Size. Just released is a Cities Service jingle and next month there will be an American Gas Company musical epic. When the client and agency execs heard the gas commercial for the first time, they rhapsodized: "This will knock electricity out of the box."

How can the state of jingle writing be improved? It can be beefed-up, said Adler, by the clients and agencies sharpening their ears and becoming more hyper-critical in selection of material to be presented to the public. "We must look for more and better composition and certainly for better recording and production," he said, "I have been fortunate in every instant with the agencies I have worked. They have allowed me to express myself freely and they have allowed me to develop as a writer in the field. For this I'm grateful. I look forward with enthusiasm to writing more compositions for the Madison Avenue literature."

Adler prides himself on the staff he assembled to help produce "the Madison Avenue literature" he speaks of so frequently. His staffers include Sid Ramin, arranger; Hal Hastings, conductor; Sandy Block, bass player and contractor who hires the best N. Y. Philharmonic players; and Herb Shutz, musical assistant and pianist.

Adler notes with some regret that Madison Avenue "pays millions for talent but babbles for creativity. I can't see any reason why the Madison Avenue song literature can't ultimately become as beautiful as the songs on Broadway."

Walker, the "Chicago School" music-commercial writer, agrees with Adler and others in the business that in comparison to the money paid to performing talent in use fees, "I think the prices are too low for jingle writers. Certainly the efforts of the writer, composer, arranger, and producer are as important to the success of the spot as those of the talent. This is, of course, an age-old question in all fields of the arts—who is important, the playwright, the producer, or the star?"

Still another aspect of the contemporary jingle-writing industry is the service provided by Musical Concepts, Inc., which offers an intriguing package to local radio and tv stations. On an exclusive basis, a station hires this organization to fashion custom-tailored jingles for local advertisers. Armed with this tool, station sales personnel have found an effective way of garnering additional business. An MCI representative is sent to the station and gives the personnel a sales training indoctrination on the use of "musical images" as the means of increasing sales. It is reported that many stations increased their business as a result of alliances with MCI.

"Each local advertiser receives the big-time Madison Avenue treatment with at least a 24-piece orchestra and six vocalists," Jerry Marshall, president of MCI, told SPONSOR. "This is something they could never have before. For the first time in radio sales history, a station can offer the local merchant a good reason to advertise on radio . . . an opportunity to give him a national sound in a local market—something heretofore impossible to achieve because of prohibitive costs involved in such a production."

SPONSOR readers are already fa-

miliar with Raymond Scott who has successfully married jingle music and electronics. Scott's commercials, employing "Sounds Electronique" or "The Karloff" for lack of a better term, have proved a boon to numerous commercials including Autolite, Nescafe, Vim, Parker Pens, Thermo-fax, Alcoa Wrap and Continental Baking. It is Scott's conviction that the only way to obtain the viewer's ear (The viewer is bombarded by some 500 commercials per week) is to "Grab 'em by the ears." One such means is the musical-electronic combination created under Scott's direction.

Besides increasing their stature individually, the jingle writers have banded together in an effort to set industry standards, better the musical commercial climate, and upgrade the relationship between its members and the advertising agencies. This organization, appropriately enough, is known as the Musical Commercial Producers Assn. with headquarters in New York. President is Phil Davis, also president of Phil Davis Musical Enterprises, Inc. It is Davis' hope that the agencies will utilize "more fully the professionalism and experience of independent musical commercial producers" and also "utilize their knowledge and services in package productions that guarantee freedom from union, bookkeeping, production, legal and other headaches . . . and revise inequitable thinking that expects top level producers to submit creative ideas on speculation or for free."

Hank Sylvern, president of Signature Music Inc., and a vice president of MCPA, feels that "things in the jingle jungle are looking up . . . people are beginning to realize that jingle writing is a highly creative art and in many instances, the jingle is the springboard for an entire campaign." Sylvern's credits include General Tire, Ipana, Pepsi-Cola (Be Sociable), RCA, Squibb, Plaid Stamps, Whirlpool, IBM and Trinit Margarine.

Morris Mamorsky is first v.p. of MCPA. Victor Sack, business manager of Scott-Textor Productions, Inc., is secretary. Gene Forrell, president of Forrell, Thomas & Polack Associates, Inc. is treasurer. Members of the board of directors include Chuck Goldstein, president of Chuck Goldstein Productions, Inc.; Curt



Biever, president of Biever & Stein Productions, Inc., Tony Faillace, president of Faillace Productions, Inc., Howard Plumer, president of Hap Music, Inc.; Will Lorin, president of Will Lorin Productions, Inc., and both Jerome and Maltby.

Observers in the industry view the creation of the MCPA as a sound step in uplifting the jingle writing game—in helping to bring the “June-Moon,” “Hello-Jello” academy into an infinitely more cleff-charmed entente with the button-down, Oxford-shirted, Madison Avenue circle. The evidence now seems to indicate that a spoon-moon wedding trip between these two creative forces can't be avoided. ▼

#### RADIO FORMATS

(Continued from page 37)

atra. Since then, other well known artists have been added to the WINS lineup.

A flood of mail poured into the station from appreciative listeners and the WINS switchover won the favor of clients. Sid Kellner, Pace Advertising account executive on the Manhattan Medical School account, reported a 15% increase in response.

In addition, automotive, industrial and food accounts, formerly difficult to sell, are now advertising. the station reports.

In recent days, however, radio columnists have reported that WINS, currently the *piece de resistance* in a \$10 million cash transaction which will make the station a Westinghouse Broadcasting Co. property, has gone back to its former rock 'n' roll sounds.

A SPONSOR query on the subject, however, brought this clarification from the station people: “WINS does not base its record selection on the top 40, top 60 or top 100 charts. The station plays only the songs and artists its listeners want to hear. This includes a well diversified blend of current popular hits, new versions of old standards, and old original hits.”

What happens after WBC assumes ownership remains to be seen.

In Newark, N. J., early this spring, 36-year-old radio facility WNTA underwent a complete change in programming, as well as advertising philosophy, when it was purchased by Bergen Broadcasting Co. Under its new call letters—WJRZ—the station geared itself to servicing the metro New Jersey area, with New York City

thrown in as bonus.

“The new letters,” says Lazar Emanuel, president of Bergen Broadcasting and head also of Bergen's parent company, Communications Industries Corp., “spell out removal of the long eclipse under which northern New Jerseyites have been living for over 300 years. They also identify a 21-hour-per-day radio service dedicated wholeheartedly to the more than four million people living in this metropolitan area.”

In keeping with Jersey-gear'd service, the station's programming was completely revamped. From a straight music and news operation, the station went heavy on news (with 17 New Jersey news editions daily) and public service. Public service programs (backed up by a daily editorial), delve into controversial state issues, with provisions for the expression of public views. The music programs were also revamped to cater to the musical tastes of New Jerseyites.

A large volume of pre-planned promotion went into the changeover. To spark a bit of state pride in the proceedings, New Jersey Gov. Richard J. Hughes, U. S. Senators Clif-

(Please turn to page 62)

## ROANOKE-VIRGINIA'S NO. 1 TV MARKET\*

(57th IN THE NATION)

with 317,900 TV HOMES

as compared to

309,000 in MARKET B

282,800 MARKET C



\* SOURCE TELEVISION MAGAZINE

**The people who live in this vast metropolitan, urban and rural market look to WSLs-TV 10 (NBC in ROANOKE, VA.) for quality entertainment and authoritative information!!**

**WSLS-TV 10**

**National Representatives  
AVERY - KNODEL, INC.**

# SPONSOR WEEK WRAP-UP

## 4 A's

(Continued from Sponsor Week)

23 April, at the Waldorf-Astoria in New York. Ninety advertising people representing 40 countries attended.

After three days in New York, the

meetings shifted to White Sulphur Springs, W. Va., where the 4 A's annual meetings are taking place.

After three days in Washington, D. C., the group is expected back in New York this week for three additional days. The meetings end 4 May.

## Advertisers

The gas industry will spend in excess of \$160 million in 1962 on advertising and promotion.

Harold Massey, managing director of the Gas Appliance Manufacturers Assn. told a meeting of the group in White Sulphur Springs that 1961 expenditures by gas utilities and pipeline companies topped \$119 million, most of it spent in local broadcast and print. The Assn. itself last year spent some \$5.6 million, including \$2,900,000 for tv sponsorship.

Note: the Assn., via Lennen & Newell, has just signed for an al-



**ROMPER ROOM** teacher on WTAE, Pittsburgh, Janey Vance (behind sign) poses with some of the 1,000 kids who met favorite station personalities at an Easter Seal bowling promotion

"CALL FORRR Jackie Gleasonn" echoed at the Atlantis Country Club as Johnny Philip Morris sought the comedian whom Marlboro will sponsor next fall on CBS TV



**FORD FALCON** give-away, run by Bay State Petroleum on WBZ, Boston, drew many entries, being checked by station's Carl deSuzo (l) and Bay State pres. Sol Bloom



**MODEL HOME** for WTTG, Washington, D. C., and parent Metromedia is now under construction. Ground-breaking was held last week for the 5151 Wisconsin Ave. center



**SALES TIPS** on 'The Story of...' are given Ziv-UA staff by exec. v.p. for sales M.J. (Bud) Rifkin as Len Firestone, sales v.p. (l), and Ed Broman, Chicago v.p., look on



ternate week half-hour of NBC TV's Dick Powell show for the fall.

**Campaigns:** Esquire Shoe Care Products plans a record-breaking budget for 1962, with the emphasis on seven NBC TV daytime shows aimed at women, who buy 85% of all shoe polish . . . The state of North Carolina (Bennett-Advertising) is expanding its use of air media (last year it used virtually all of N. C.'s radio and tv stations) to some 25 out-of-state cities to promote summer tourism.

**PEOPLE ON THE MOVE:** Roy D. Sherwood to assistant director of advertising for Falstaff Brewing

Corp. . . . **Russell C. Mock** to advertising and sales promotion manager of Bell Sound division of Thompson Ramo Wooldridge.

## Agencies

Leo Burnett has just joined the parade of U. S. agencies with overseas branches, partnerships or affiliations.

With Burnett it's the buying of a principal interest. The firm: Leggett Nicholson, Ltd., of London. It bills around \$5 million.

**Agency appointments:** Horizon Land Corp. (\$2,500,000) to **Mohr & Eicoff**

for developments in El Paso, Belen, Albuquerque, and Cochise County, Arizona . . . Adolph Kiefer & Co. and Water World to **R. Jack Scott** . . . Silver Skillet Food Products to **William Hart Adler** . . . Milano Ski Fashions to **Allenger Advertising Agency** . . . CBS International to **Muller, Jordan & Herrick** from Donahue & Coe . . . Central National Bank in Chicago and The Harvey Federal Savings & Loan Assn., Harvey, to **Geyer, Morey, Madden & Ballard** . . . Heublein to **Benton & Bowles** for its Harvey's Ports and Sherries (\$600,000) from Victor A. Bennett . . . Swift & Co. to **McCann-Marschalk** for its canned meats division (\$400,-



**NOTHING ON** but entries donned to show the overwhelming response to a recent promotion which KAPE staged for the Handy Supermarkets of San Antonio. The miss behind the mail is Karen Luecke, member of station's distaff side

**TWISTIN' TIGER** (Chase Webster) from WMAK, Nashville, and June Wilkenson of 'Twist All Nite' dance for (l-r) program dir. George Williams, d.j.s Mike McCormick and Ted Stone



**MISS STRUCTURAL** Steel Sue Doyle presents safety hats to WJBK-TV, Detroit, news dir. Carl Cederberg and pres. and gen mgr. L. M. Carino for use when covering construction progress at Detroit Bank & Trust bld.



000), from Dancer-Fitzgerald-Sample. Swift's Derby Foods, which it considers competitive with the canned meats, are handled by another Interpublic agency, McCann-Erickson.

**New agencies:** Don Martin, former executive vice president of Advertising Associates and previously advertising and sales promotion manager of the C. F. Sauer Co., has formed his own agency in Richmond, Va. . . . Robert H. Gray and Thomas D. Sceals have opened Central Virginia's first full-scale agency in Lynchburg called G/S Associates.

**New address:** Bernstein Advertising Agency is closing up shop in Buffalo on 1 May after 28 years and resuming business in Phoenix about 15 June. Temporary address is First National Bank of Arizona, 411 No. Central Ave.

**Top brass:** John L. Baldwin, v.p. and account supervisor at Kenyon & Eckhardt, to assistant manager of the Boston Office . . . J. Wallace McGough to a partner in the Radow & Alpers Advertising Agency of Columbus . . . Walter H. Burnham to honorary vice chairman, George A. Erickson to vice chairman and member of the finance committee, and Franklin E. Schaffer to executive vice president and director of Doremus & Co. . . . William McKamy to vice president and chairman of the plans board at Long, Haymes & Carr.

**New v.p.'s:** Tully Plessner at Fuller & Smith & Ross . . . Oscar Lubow at Young & Rubicam . . . Allan Gavan and Kenneth P. Torgerson at Dancer-Fitzgerald-Sample, New York . . . Edward A. Kandle and Philip H. Willon at N. W. Ayer . . . William A. Rockett and Mildred Carlson at Charles F. Hutchinson . . . C. Paul Luongo at Copley Advertising Agency.

**PEOPLE ON THE MOVE:** Robert Oleff to manager of the Chicago office of Preiss & Brown . . . Alice Hausman and William McQuillan to copy group heads at SSC&B . . . Malcolm L. Mackenzie to plans director at Gray

& Rogers . . . Jean Spencer to account executive and David H. Mitchell to the marketing department at Doyle Dane Bernbach . . . Mona Pressman to account manager at Weightman . . . Claire Boasi and Margo Neumann to The Rowland Co. as account executives . . . Leslie Wallwork to media buyer at McCann-Erickson, Los Angeles . . . Sara Fox to creative head on Max Factor at Geyer, Morey, Madden & Ballard . . . William H. Friedman to Ketchum, MacLeod & Grove as an account executive in the public relations department . . . Anthony J. Froio to group account executive at Kudner . . . Andrew Lorant to account executive at Harold Cabot & Co. . . . Norman E. Ross to account executive at Hill, Rogers, Mason & Scott . . . William C. Pullman to marketing supervisor and Jules D. Wimberly to premium and promotion manager at NL&B . . . Rowena Pearl to media director at Dunay, Hirsch & Lewis . . . Ruth L. Simonds to media director at Copley Advertising.

## Tv Stations

Small market stations have a tougher time building community acceptance than the metropolitan giants, according to Raymond E. Carow, managing director of Gray Television.

The company, which two years ago bought WJHG-TV, Panama City, faced quite a problem when it found that the station was "the joke of the industry." Now, two years later, the station is on the way up, in both sales and programming and Carow attributes it to these steps, among others:

- Intense participation in civic affairs by station personnel.
- Stepped-up local news coverage.
- Origination of a sort of draw-from-the-people type of programming.
- Editorializing on the state and national levels but remaining rigidly neutral on the city and county level, an area "that can become a political jungle at the drop of an insult."

## Ideas at Work:

• Smarting from newspaper criticism that tv weathercasters do nothing but "shove little bags of weather information around on a display board," WNBS-TV, Columbus weather reporter Joe Holbrook has organized a "stringer" system of observers in towns surrounding the station. The 10 official U. S. Weather Bureau Observers and one Meteorologist will report directly on conditions for the specific communities affected.

**Financial report:** Capital Cities Broadcasting reported first quarter net broadcast income up 77% over last year to \$3,430,552. Operating profit before depreciation rose 68% in the first three months of the year while net profits were up 17.4% to 21 cents per share.

**Kudos:** Kitty Broman, hostess of the "At Home With Kitty" show on WWLP-WRLP, Springfield, was named a winner of the "McCall's" magazine "Golden Mike" award.

**PEOPLE ON THE MOVE:** Jack Van Nostrand to local sales manager of KFMB-TV, San Diego . . . John K. Mullaney to assistant director of advertising and promotion at WNAC (AM & TV), Boston . . . James M. Strain to western division sales manager for Storer Programs . . . Guy C. Fraker, Charles H. Currey, and James E. Pyle to vice presidents at A.C. Nielsen . . . Harold Soldinger, Jack B. Prince and William A. Gietz to vice presidents at WTAR Radio-TV Corp., Norfolk . . . Tom Goodgame to commercial manager for KATV, Little Rock . . . Victor Love to the local sales department of KBTB, Denver as account executive.

## Radio Stations

As part of its all-out drive to attract large department stores to radio, the RAB has issued "the first real textbook on radio as a selling medium for retail items."

The 116-page volume is a guide which covers initial planning stages through advice on research, copy

(Please turn to page 59)



# WASHINGTON WEEK

30 APRIL 1962

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SPONSOR

PUBLICATIONS INC.

The TV setmakers have finally put their full weight into the fight against the all-channel set bill, which is slated for two hours of debate and a vote on the floor of the House, perhaps this week.

Their late start was caused by their firm belief that such legislation couldn't be passed. Whether they are now too late is another question.

Electronic Industries Association, Washington voice of the manufacturers, is telling a story to Congress which might be summarized as: (a) the broadcasters are being protected from shifts to uhf, while (b) the public is being asked to make the financial sacrifices.

EIA has conducted a survey showing that **92 percent of consumers will be buying channels they will never have a chance to use at a per-set cost of \$30, while the broadcasters aren't even being required to simulcast on uhf.** They question what the public will think about the Congressmen when people realize they are being forced to spend this much extra while broadcasters are being protected from extra investments for uhf transmitters.

This last argument **need not have much force**, since EIA has not as yet told this story directly to the public, as broadcasters went directly to the grass roots with the deintermixture story. Consequently, pressures from back home, when they are felt at all, are in the form of pleas not to permit deletion of existing vhf assignments.

Two reports on political equal time were issued in a single week. One came out of the Senate Watchdog Committee, actually a 3-man subcommittee of the Senate Commerce Committee, under the chairmanship of Sen. Ralph Yarborough (D., Tex.). The other came from a campaign expense commission appointed by the President.

The full force of the two reports looks toward **relaxation of Section 315 for presidential and vice presidential candidates in 1964**, as was done in 1960. And also against repeal or weakening of 315 on a permanent basis.

The Yarborough subcommittee (Sen. Hugh Scott—R., Pa.—and Sen. Gale McGee—D., Wyo.—the other members) swung wildly in several directions. However, the **recommendations are not to be taken too seriously.**

The Senate Commerce Committee and its communications subcommittee generally see things pretty much in the same light as does the broadcasting industry.

The subcommittee insisted that stations should editorialize, but then also insisted that the FCC should be more vigilant about one-sidedness and quicker to cancel licenses for transgressions. And so on.

In the wake of the two reports, **it is expected that there will be silence on the Congressional front for the balance of this year.** However, in 1963 or more probably in 1964, it is almost certain that the way will again be cleared for presidential "Great Debates."

On the other hand, there are some who point out that if President Kennedy, as an incumbent not wishing to give his challenger the advantage of the same free platform, shouldn't wish to debate, a Democratic Congress would only fail to pass a bill on the subject. In that case, Kennedy wouldn't even have to refuse to debate. It wouldn't be possible.

Daytime radio stations are back about where they were after conclusion of further hearings by the House Commerce Communications subcommittee on their plea for longer winter operating hours.

The FCC had no offer for the subcommittee, but did say that the whole question would be restudied. It promised early action. But the daytimers were given no clue as to what the action might be.

*(Please turn to page 57)*

# SPOT-SCOPE

30 APRIL 1962

Copyright 1962

SPONSOR

PUBLICATIONS INC.

One of the brighter events of the week for spot tv was the resumption of buying by Tide, which recently switched its agency operations from B&B to Compton.

The schedules are pretty much in the old pattern, minutes in fringe night time and in prime time, if any.

What gives this brand a super importance is that it rates among the top spot spenders (around \$3.5 million last year) and its schedules reach into almost every market classification.

Coincidentally, Colgate put Fab back in the spot buying line.

Goodrich (BBDO) and Goodyear (Y&R), like the detergents, greeted spring with a burst of spot tv spending.

Both campaigns start in May, usually the time when car owners examine the treads on their tires and wonder whether they need replacement.

It's the time of the year when the tire makers do the bulk of their own spot spending, as witness the fact that in 1961, according to TvB, Goodrich billed a little over \$500,000 in national-regional spot and Goodyear's outlay in that medium came to but \$214,000.

Leading the pack on the tv availability quest from the mid-west last week was Kitchens of Sara Lee, who's new base of operations since Cunningham & Walsh quit the Chicago scene is Hill, Rogers, Mason & Scott.

Other action in that area included P&G's Secret buying for a May start (Burnett), Wrigley adding to its schedules of kid minutes and nighttime chainbreaks (Meyerhoff). P&G's Joy and Salvo, both based at Burnett, are cutting back meanwhile, and Wishbone Salad Dressing and Helene Curtis, both out of Edward H. Weiss, are winding up extensive spot tv buys.

For details of this and other spot activity of the past week, see items below.

## SPOT TV BUYS

**General Foods** starts on 6 May on behalf of its LaFrance blueing. Schedules of daytime minutes are scheduled to run for five weeks in selected markets, with the buying being done out of Foote, Cone & Belding. Buyer: Dave Logan.

**Colgate-Palmolive** is back on the buying line for Fab. Campaign begins tomorrow, 1 May in around 13 markets. Time segments: nighttime minutes. Agency: Ted Bates. Buyer: Jack Flynn.

**Goodyear Tire & Rubber** will promote its passenger tires and Life Guard tubes in a 13-week push which kicks off 7 May. Agency Young & Rubicam is seeking early and late evening minutes in news and weather shows in selected markets. The buyer is John Flournoy.

**B. F. Goodrich** will also launch a drive for its passenger tire division starting in May. The kick-off date is the 14th and it's scheduled for 10 weeks in several markets. Agency BBDO, New York is lining up nighttime minutes.

**Lever Brothers** is in about 20 markets with an eight-week push for Praise soap. Time segments are daytime breaks. Agency: Reach, McClinton. Buyer: Howard Tobias. Lever has also started its search for live kids minutes in 54 markets for Stripe, with 52-week schedules to start 1 May in some areas already lined-up. That buy is out of J. Walter Thompson and Pete McLean is doing the buying.

**Procter & Gamble** is going into top markets for its Secret deodorant with schedules of nighttime minutes to begin in May. The campaign has no firm termination date, but will



probably be in-and-out in P&G's general modus operandi. Agency: Leo Burnett.

**Kentucky Club Tobacco** is seeking minutes in shows with a male audience for a 26-week campaign to start early in May. It's a limited-market drive, with about 5 markets scheduled so far. Agency: Charles W. Hoyt. Buyer: Bob Burns.

**Scott Paper** will promote the products in its Family Line starting 28 May. Requests are for minutes, fringe and daytime and frequency is three a week. Campaign will run for 13 weeks in selected markets. Agency: J. Walter Thompson. Buyer: Joan Shelt.

**Dodge division** campaign out of BBDO has been a windfall for tv as well as radio. Prime breaks and fringe minutes will continue through mid-May in a host of markets. Buyer: Woody Krouse.

**Chesebrough-Pond's** is buying for its Vaseline Hair Tonics for a nine-week promotion. Fringe minutes start 1 May in limited markets and continue for nine weeks. Agency: Norman, Craig & Kummel. Buyer: Jack Naes.

**General Foods** latest flight for Instant Maxwell House starts today (30) and continues for three weeks in some 10 markets. Time segments: prime I.D.'s. Agency: Benton & Bowles. Buyer: Grace Porterfield.

**Kitchens of Sara Lee** is seeking selected markets to promote its pound cake. The campaign will begin on 13 May for three weeks, using minutes and breaks. Agency: Hill, Rogers, Mason & Scott. Buyer: Marian Manzer.

**Quaker Oats** is active on behalf of a new cereal called Life using kids minutes in over 11 markets. The account resides at J. Walter Thompson and the buyer, in the Chicago office, is Harry Furlong.

**Abbott Laboratories** is in for four weeks with schedules for Sucaryl non-caloric sweetener. Abbott is using prime and fringe night minutes and daytime I.D.'s in the campaign which includes around five markets and runs through the end of May.

**J. H. Filbert** will launch a campaign on 14 May for Mrs. Filbert's Margarine. It's a four-week drive with about five markets scheduled so far. Time segments: day minutes, Monday through Friday. Agency: Young & Rubicam. Buyer: Eric Kaufman.

**Standard Oil of California** has moved up the start date on its spring-summer campaign reported here earlier. The new kick-off is 7 May. Schedules in some six selected markets will be of 16-week duration, using minutes and breaks and prime and fringe nighttime. Agency: BBDO, San Francisco. Buyer: Rula Wilkie.

## SPOT RADIO BUYS

**Nationwide Insurance** is kicking off a campaign 4 July in the top 25. Traffic minutes will run for four weeks using five per week per station. Agency: Ben Sackhiem. Buyer: Dick Goldsmith.

**Grove Labs** is buying schedules for Ammens Powder to start 21 May and run through 1 September. About 15 markets get daytime minutes. Agency: DCS&S. Buyers: Tom Breckenridge and Dave Phillips.

**John Hancock Insurance** is placing four and six-week flights to run over a 14-16 week period, in a campaign to recruit new salesmen. Schedules start 6 May in 15-20 top markets, using traffic and weekend minutes and newscast adjacencies. Agency: McCann-Erickson. Buyer: Ray Fertakes.

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## WASHINGTON WEEK *(Continued from page 55)*

It appears, however, that the Commission has succeeded in heading off any Congressional action on the subject at least during the life of the 87th Congress.

The FCC is expected to start the ball rolling on NBC's proposed trade of its Philadelphia outlets for RKO's station in Boston.

NBC submitted petitions asking that the Ford antitrust history be taken into account, if the FCC is to heed the antitrust charges of Philco, which Ford now owns.

# SPONSOR HEARS

30 APRIL 1962

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SPONSOR  
PUBLICATIONS INC.

Some of the six agencies invited to pitch for the account think that Max Factor may have been derelict in dignity in the way it handled the whole thing.

Their suspicion: Howard Wilson, who went from K&E to Geyer, had the Factor account in his pocket all the time.

In the meantime these agencies had been put to the expense of preparing their stories and traveling out to California.

Also suspected is this: Factor went through the multiple pitch routine so as to be able to satisfy stockholders in the event any questions about the transfer were raised.

Here's an interesting sidelight on the growth of group ownership in broadcasting.

There are 11 full-time am radio stations in New York and only one of them, WMCA, remains under independent ownership and operation.

Aside from three networks, the group owners in the New York picture are Storer, Westinghouse, Metropolitan, Capital Cities, RKO General, Bartell, and Novo Industrial Corp.

Before Elroy McCaw made his deal for WINS, New York, with Westinghouse he offered the station for the same amount, \$10 million, to Minnesota M&M.

As an alternate McCaw suggested that the 3 Ms lend him \$4 million so that he could pay off an ex-partner, with the station being put up as collateral.

McCaw's approach was motivated by this factor: As owner of the Mutual Network the 3 Ms had an affiliate interest in WINS.

Because of Washington problems, the 3 Ms lawyers suggested that both propositions be turned down.

There could be an object lesson for accountmen in the events that led up to the loss by a Park Avenue agency of a \$3.5 million rubber goods and proprietaries account.

It started off with the ad v.p. remarking to the agency contact that the action he'd been getting lately wasn't up to snuff.

Retorted the accountman: "I haven't heard Mr. .... (the client company's executive v.p.) complaining about the service."

The ad v.p. relayed the gist of the dialogue to the executive v.p. and the latter shrugged: "If you're not happy just look for another agency."

BBDO's media department can stick another feather of triumph in its hood. The management has assigned it full authority to make daytime scatter plan buys from the tv networks.

The function of all tv networks buying had been jealously guarded by the agency's tv department from the inception of the medium.

Watch for the watch companies to enter into mergers with enterprises outside their own field.

The objective on both ends: improve profits by mutually finding ways of manufacturing their products more efficiently.

Chances are that the mergees will have similar sales outlets.



## WRAP-UP

(Continued from page 51)

writing, selection of items to advertise, etc.

### Ideas at work:

• Three hundred and fifty ant farms, complete with live ants, are in the mail to key time buyers and ad managers across the country as part of the **A-Buy in California** radio station group campaign. The point—nothing works harder than an ant except radio dollars spent on A-Buy.

• It was a sad day for twisting Tulsa teenagers when Swanco Broadcasting bought **KRMG**. The new management rented a long, black hearse and a motor procession journeyed to the outskirts of the city where station personnel lowered a box containing all the station's old twist records into a hole in the ground. Now on the air: the old hum, whistle and sing-type fare.

**Offbeat Sales:** The Tax Collector for the city of Meriden, Conn. is buying schedules on **WMMW** to tell the public when their real estate and personal property taxes are due. Announcements were used in April and are set for June and November . . . **WBBM**, Chicago sold a 52-week schedule of daily programs to the Owens Yacht division of The Brunswick Corp.

**Happy birthday:** To **KNBC**, San Francisco, on the air 40 years. (For a complete run-down on all the 'old-timers' see the May issue of U. S. RADIO.)

**Social note:** **WEJL**, Scranton will entertain over 100 manufacturers' representatives on 4 May for "business, beverage and buffet." General manager Cecil Woodland will talk on the importance of Radio Free Europe.

**Kudos:** To **Don Webster**, newsman and editorial assistant at **KCBS**, San Francisco, one of eight CBS Foundation News Fellows for 1962-63.

**PEOPLE ON THE MOVE:** **Robert D. Nelson** to station manager of **KXIV**, Phoenix . . . **Ross W. Dunbar** to re-

tail sales development specialist at **WIP**, Philadelphia . . . **Wayne Hickox** to account executive at **WINF**, Hartford . . . **Jac Bye** to regional sales manager for **KFRM**, Salina, Kans . . . **Gene K. Lieberman** to account executive at **WADO**, New York . . . **John G. DeMarco** to station manager of **KGMB** and **KHBC**, Honolulu . . . **Abe Jacobowitz** to engineering director and **Sy Levy** to chief executive officer at **WJRZ**, Newark . . . **Alice Friedman** to assistant director of promotion and **Tom Koon, Jr.** to account executive at **WIL**, St. Louis . . . **Frank L. Sheehan** to vice president of Broadcast House Enterprises . . . **E. Paul Percha** to the sales staff of **CKLW**, Detroit . . . **Peter V. O'Reilly** to general sales manager of **WTOP**, Washington, D. C. . . . **Paul Fry** to commercial manager and **Bob Link** to account executive for South Dakota and Iowa at **WNAX**, Yankton-Sioux City . . . **Paul Girard** to vice president for regional and national sales and **Joseph Wolfman** to vice president in charge of sales for **KVIL**, Dallas . . . **William W. Moore** to vice president of Tar Heel Broadcasting System . . . **Roger Cooper** to national sales development and research at **KCRA**, Sacramento . . . **S. Donald Urban** to director of promotion and public relations of **WKRC**, Cincinnati . . . **Perry Ury** to general manager of **WGMS**, Washington, D. C., **Victor R. Hirsh** to director of program operations and **James Barker** to local sales manager . . . **E. R. (Dick) Peterson, Jr.** to vice president of the Keystone Broadcasting System.

## Networks

**ABC TV's** exclusive showing of the 9 April Academy Awards did a lot for the network in the 24-market Nielsen report for the week ending 15 April.

Leading with a 19.3 rating for the week, ABC beat out NBC TV with a 17.7 and CBS TV with 17.2.

The Oscarcast was out in front with a 42.8 rating for the 10:30-11 p.m. half hour and had a 41.7 rating and 78 share for the 10:30-12:30 p.m. period.

**WGAR**, Cleveland, for 25 years an affiliate of the CBS Radio network, moves over to NBC Radio today, 30 April.

As a sort of "welcome" for the 50kw station, NBC Radio executive v.p. William K. McDaniel addressed the Sales-Marketing Executives of Cleveland Club last week, calling for all journalists, newspapers and broadcasters alike, to redouble efforts to inform the public.

**Sales:** Alternate week shares of **CBS TV's** "Lassie" for the fall to De Luxe Reading Corp. (Zlowe) and Campbell Soup (BBDO) . . . **CBS Radio's** "Coleman on Sports" to L&M (J. Walter Thompson) and Mennen (Warwick & Legler) for the fall . . . An alternate-week half-hour of **NBC TV's** "The Dick Powell Show" (Tuesday, 9:30-10:30 p.m.) to American Gas Assn. (Lennen & Newell) for the fall.

**Program note:** NBC TV has been awarded tv rights to the automobile show of the Automobile Manufacturers Assn., to be telecast 21 October sponsored by Reynolds Metals. CBS TV has had the show in the past.

**Kudos:** To **Louis Dorfsman**, creative director of sales promotion and advertising for CBS TV, who won a Gold Medal and Award of Distinctive Merit presented by the Art Directors Club of New York.

**PEOPLE ON THE MOVE:** **James W. Anderson** to general advisor to Televisora Nacional, the ABC International affiliate in Panama City.

## Representatives

**RAB**, which has begun taking its Radio Test Plan around to reps, got an enthusiastic response from one of the first to get the full run-down, **CBS Radio Spot Sales**.

The plan, which was previewed at the NAB convention in Chicago, includes both pre-campaign and advertising-effectiveness research with the target the return of the national advertiser to spot radio.

Twenty four markets are participating in the program.

**Rep appointments:** KGEE, Bakersfield to **Tele-Radio & Tv Sales** for national representation . . . KATU-TV, Portland to **Day-Wellington** for Seattle-Tacoma regional sales . . . WLNH, Laconia to **Foster & Creed** for New England sales . . . WTAP, Parkersburg, W. Va. to **Ohio Stations Representatives** . . . KBOX, Dallas and KXOL, Ft. Worth to **Robert E. Eastman** . . . KSYD-TV, Wichita Falls to **Advertising Time Sales** for national representation.

**PEOPLE ON THE MOVE:** Charles F. Abbott, Jr. to assistant tv sales manager for Western stations at Katz.

**New Twist:** Adam Young is sporting a new radio availability presentation which gives a complete run down not only on its station in a market but also on all chief competitive stations.

## Film

An indication of the audience-drawing power of post-1950 features may be found in a March 1962 rating study ARB did in Cincinnati, according to **Seven Arts**.

WKRC-TV, which recently initiated the Warner Bros. films, increased its average quarter rating (11:30 p.m. to 1 a.m.) from 2.5 in March 1961 to 12.2 this March. The station's share of audience jumped from 17% to 59% in the same period.

In addition, said **Seven Arts**, the films have contributed to a boost in sets in use levels in the city for the same hours. Last March the average quarter hour level was 14.8 while last month's average was 20.5, up 40%.

In recognition of the increasing role provided by international sales, **ABC Films** has appointed an assistant director of international sales.

Man named to fill the post is Gilbert S. Cohen, formerly director of film operations of the network syndication arm. Cohen has been with

**ABC Films** since 1959 and for eight previously he was a film editor at **ABC TV**.

**Sales:** **Ziv-UA's** "Ripcord" is now **SRO** is 75 leading markets with the spot buyers split fifty-fifty between national and regional-local clients . . . **Seven Arts** made three more sales for its series of 13 one-hour tv concert specials to **WJBK-TV**, Detroit, **WMAR-TV**, Baltimore and **WICU-TV**, Erie . . . **Official Films'** "Biography" is now in 54 markets.

**International sales:** The **WGN-TV** series "Great Music From Chicago," (series 2) has been purchased by **Tele-Organization Americana** for showing throughout Argentina and Uruguay and by **International Telefilm Enterprises** for **CBUT**, Vancouver. (The series is now in 31 U. S. markets).

**Financial report:** **MCA Inc.** reported earnings before taxes for the first quarter ending 31 March were \$7,338,346 and net earnings after taxes were \$4,203,841. After preferred dividends net earnings were \$1.04 per share.

**PEOPLE ON THE MOVE:** Mel Bernstein to director of sales promotion and advertising for **Ziv-UA** . . . Jack Cron to international sales manager of **Television Enterprises Corp.** . . . William G. Seiler to account executive at **ABC Films** for the southeastern region.

## Public Service

Despite the fact that they had little to gain in the way of increased local advertising, the tv stations in Detroit stepped-up local news coverage extensively during the local newspaper strike.

During the first 12 days of the strike, **WXYZ-TV** increased its coverage by 156 newscasts, added an extra film camera man and announcer. The station also televised an important city council hearing on a proposed city income tax. Yet local revenue increased by an insignificant

4.3%, with the bulk of the emergency ad budgets going to radio.

As reported here last week, **WWJ-TV** had a prime-time feature called "Newspaper of the Air," featuring reports and editors from the newspapers.

### Public Service in Action:

- **WIL**, St. Louis is running a "Salute to Youth" campaign and inviting listeners to send in the name of teenage citizens. Ten finalists will be picked and the winning boy and girl, selected by the radio audience, will receive a shower of gifts and Coronation Balls for their respective high schools.

- **WMCA**, New York has expanded its two-year-old "Handicapped Worker of the Day" feature to include transcribed statements from the New York executives who have responded to the station's appeal to hire disabled people.

**Kudos:** **WPEN**, Philadelphia and broadcaster **Frank Ford** were cited by the City and the Poor Richard Club with a citation of merit . . . **WNBC**, New York got the first and only award ever presented by the N. Y. Transit Authority . . . **WHLs**, Port Huron got the 1962 "School Bell" Award of the Michigan Education Assn. . . . **WCOP**, Boston got the Citation of Merit of the Muscular Dystrophy Associations of America . . . **KHOU-TV**, Houston was named winner of the 30th Annual Sigma Delta Chi Awards for distinguished service in tv journalism in 1961 . . . **Roy Morgan**, v.p. and general manager of the Wyoming Valley Broadcasting Co. was re-elected to a third term as president of the local United Fund . . . The 1962 Award of Merit of the National Religious Publicity Council has been granted to **KMOX** radio, St. Louis . . . **WWRL**, New York was presented with a plaque honoring the station by the N. Y. branch of the NAACP . . . The full transcript of the broadcast marking the 50th year of **CBS Radio's** "Capitol Cloakroom" has been published in the Congressional Record . . . **WJBK**, Detroit got a special certificate of



appreciation from The Veterans Administration . . . **WNEM (FM & TV)** and **WABJ**, Adrian won certificates of appreciation from the Salvation Army . . . Tulane U. has awarded special citations to **WDSU-TV**, New Orleans and **A. Louis Read**, executive v.p. and general manager for "Tulane Close-Up," co-produced by the station and the school for the past 10 years.

**PEOPLE ON THE MOVE:** Irwin Krawsky to assistant director of news and public affairs at **WCBS**, New York.

## Station Transactions

**KENS**, San Antonio has been sold for \$700,000.

The new owners are Roy Hofheinz and R. E. "Bob" Smith, both of Houston and controlling stockholders of the new Houston Colts baseball team.

Seller is Harte-Hanks Publishing Co. and Blackburn handled the transaction.

**H&B American Corp.** of Beverly Hills has increased its community antenna tv system holdings with the acquisition of the system serving Willits and Ft. Bragg, Calif.

It brings to 20 the number of CATV groups bought by H&B since it entered the field in 1960. H&B is in 12 states and Canada.

Seller of the property was Vision Wire of Mendocino County, Calif.

## Equipment

Continuing its fight against the pending all-channel tv set legislation, the EIA Consumer Products division has come up with some fresh ammunition.

Only 7.2% of the population, or 13.2 million persons, are within the range of one or more uhf stations, an EIA survey showed, and some of the 7.7 million in "uhf only" areas are able also to get vhf stations from nearby communities. Yet the current rate of production of uhf-equipped tv receivers is 8.4%, EIA

said, more than the dual-channel market merits. The 82% of the population which lives outside the range of the 81 uhf stations will have no present need for an all-channel tv set at all.

Post script: If the legislation goes through, contends EIA, Congress should require vhf broadcasters to provide parallel uhf program service to compensate the consumer for the extra cost of his set.

The electronics industry is gearing up for the **Sixth Annual U. S. World Trade Fair**, which opens at the New York Coliseum 11 May and runs through 22 May.

Equipment developed and manufactured by engineers throughout the world will be on display. Further information and admission trade credentials are available at the Fair offices in New York (331 Madison Avenue).

**New products:** Jerrold Electronics is developing a new fm antenna amplifier which should overcome the reception range limitation of fm multiplex broadcasting . . . **Amplifier Corp. of America** is marketing a new constant output amplifier which consists basically of a two-stage push-pull circuit and is designed to keep modulation at peak levels . . . In

control equipment, **RCA** has a new tv switching system which incorporates its **SIMCON** transition switcher. System reduces the number of controls, provides cost savings and lessens the chance of switching errors in both manual and automated operation.

**Financial report:** Jerrold Electronics reports a 137% increase in earnings on 51% higher sales for the fiscal year ended 28 February. Net recurring income from operations for the year rose to \$591,171 or 29.6 cents per common share and operating revenue from sales and services climbed to \$18,045,564 from \$11,935,899 in the preceding year.

## Trade Dates

The question of what constitutes responsible, effective broadcasting will be tackled afresh at the **11th Annual Convention of AWRT** at the **Sheraton-Chicago** 4 May.

Members of the panel include FCC chairman Newton Minow, NAB president LeRoy Collins, Bell & Howell president Peter G. Peterson, Tatham-Laird chairman Arthur Tatham and producers Mark Goodson and Bill Todman.

The convention concludes on 6 May.

# only serious buyers will learn your identity

We do not send out lists. Every sale is handled on an individual basis. You are revealed only to serious, financially responsible buyers.

## BLACKBURN & Company, Inc.

RADIO • TV • NEWSPAPER BROKERS  
NEGOTIATIONS • FINANCING • APPRAISALS

### WASHINGTON, D. C. CHICAGO

James W. Blackburn  
Jack V. Harvey  
Joseph M. Strick  
RCA Building  
Federal 3-9270

H. W. Cassill  
William B. Ryan  
Hub Jackson  
333 N. Michigan Ave.  
Chicago, Illinois  
Financial 6-6460

### ATLANTA

Clifford B. Marshall  
Stanley Whitaker  
Robert M. Baird  
John C. Williams  
1102 Healey Bldg.  
Jackson 5-1576

### BEVERLY HILLS

Colin M. Selph  
Calif. Bank Bldg.  
9441 Wilshire Blvd.  
Beverly Hills, Calif.  
CRestview 4-2770

## RADIO FORMATS

(Continued from page 51)

ford P. Case and Harrison A. Williams, Jr., and eleven of the state's 14 congressmen were invited to air their personal opinions on the necessity for "removing metropolitan New Jersey from the shadow of New York."

Governor Hughes also was the first to broadcast the station's new call letters. Other promotions included: a special "WJRZ Preview" broadcast a 15-minute feature co-inceed by the station's two morning personalities, Ed Fraim and Don Fortune, which outlined the accented news, public service and additional programming material which the listeners could expect from the new operation from that moment on; the unveiling of "WJRZ Plaza" on the second day after the changeover—a heavily trafficked intersection, authorized by the city council for a 24-hour duration.

Also, a contest gave the infant born closest to the "hirth" time of the new WJRZ a \$100 deposit in a savings account, with follow-up \$100 deposits on each birthday until the recipient reached age 21.

## BUYING CONCEPT

(Continued from page 40)

Commander Thomas E. Stevenson, manager of five Navy-operated super-markets. He told us that these five commissaries did an annual retail volume of \$20 million in unmeasured (from the national advertiser's standpoint) grocery sales.

"And for action taking the place of talk we had the case of L. Scott Grauel, field sales manager for the Henry Gilpin Company, wholesale druggists, who suggested to three national drug manufacturers that they move their distributorships to Norfolk. Which they did. Grauel told us that many advertisers were unaware that this Norfolk-Tidewater area has the highest rate of growth in the middle Atlantic area and therefore their future potential for increasing dollar sales is much greater."

Vitt pointed out that water surrounding the Hampton-Norfolk Tidewater area, which had been the greatest deterrent to the growth of the area, was now one of the reasons for its growth potential. A linkage of now, modern bridge-tunnel highways has brought the area into a tight cohesive unit. The Peninsula, once oriented to Richmond because of the water is once more closely aligned with the Norfolk-Portsmouth area.

This area also shows the signs of the growth potential it is still feeding on. Its facilities include the largest industrial unit in the South, the Newport News Shipbuilding and Drydock Company and the headquarters of the Atlantic Fleet. As Tom Chisman, president of WVEC-TV pointed out, "The linkage of this Tidewater area has made Norfolk the outstanding marketing area on the entire eastern coast and when the new 13-mile, \$265 million Chesapeake Bay Bridge-Tunnel is completed the Tidewater area may well become the Manhattan of the South."

Many of the specific elements Vitt and Herbst found in their Flying Task Force travels have been filed away for use by DCS&S. As Vitt points out, the agency will continue to modify and re-examine its position in all markets based on its new *mediamarketing* concept. However, it did reveal that the three areas discussed here fell well within the DCS&S concept of "advanced" areas and as such, bear careful re-evaluation by all national advertisers. The

acid test in these markets is the DCS&S recommendation for their use as test markets.

The DCS&S Mediamarketing concept of advanced markets appears to be a developing technique through which the maximum advantage may be realized from such selective markets. What this concept is in detail and how it may be utilized to the advantage of national and regional advertisers will be covered in part two next week.

## BEACH ON NETWORKS

(Continued from page 43)

as advertising, educational, and entertainment media.


He is not a decrier of broadcast media values, or of the qualitative accomplishments of the broadcast industry. He does, however, take the position, as have others in the business who preceded him in moving to agencies from networks (a la Pat Weaver) that he can best serve the television industry, its advertisers and viewers, by working in the interest of its clients, while at the same time offering what he believes to be constructive criticism.

Among his duties at FC&B, Beach is responsible for analyzing and securing appropriate programming for clients according to their advertising requirements. Beach works on such accounts as S. C. Johnson & Son; Papermate Pen; First National Bank of Chicago; and the Chicago Tribune Corp.

After the acquisition of programming, it is the broadcast supervisor's job to coordinate all details relating to client sponsorship. One of the current Beach assignments is the development and coordination of Johnson's summer replacement schedule for Red Skelton. Called *The Comedy Spot*, this series is made up of first run pilots originally produced as network series hopefuls. A schedule with the same title proved so successful for Johnson during the 1960 summer season, that they have elected to follow the same route this year. Last summer Johnson co-sponsored *Playhouse 90* re-runs.



Beach also serves local and national accounts who buy both radio and tv on a spot basis. Among these are the *Chicago Tribune*, for which he has just made an agreement with its wholly-owned subsidiary, WGN-TV,

**"IT PAYS TO  
USE KTVE"**



So says  
**Mr. Otha Hawkins**  
of  
**ZALE'S JEWELRY**  
in Monroe, La.

**OVER 100 LOCAL  
ADVERTISERS USE  
KTVE REGULARLY  
TO GET SALES  
RESULTS & PROFITS**

**KTVE**

**CHANNEL 10**

**EL DORADO MONROE GREENVILLE**

REPRESENTED NATIONALLY BY:  
VENARD RINTOUL & McCONNELL  
CECIL BEAVER SOUTHERN REP.



for partial sponsorship of Chicago Cubs and White Sox baseball during the 1962 season. Another account to which Beach is assigned, Associates Investment Company of South Bend, Indiana, is using both radio and tv programming in a number of markets.

Beach, who has observed television sponsorship trends ever since the medium's birth, feels that current heavy usage of spot participations is one of the most important, and a distinct advantage for advertisers who cannot afford total or alternate sponsorship ventures. In spite of the fact that some FC&B midwestern clients, notably Hallmark and Johnson, still insist on sponsor identification, Beach feels that the so-called magazine concept serves a distinct need.

In fact, Beach was among the first to recognize this advertiser need. In the winter of 1956, as head of ABC TV Central Division, he conducted a series of informal luncheons for the major midwestern agencies. The purpose of these, he says, was to investigate and analyze client network problems. Out of these luncheon discussions emerged a need for avenues of network opportunities for the small advertiser who needed less than the firm 26 or 52 programs. As a result, Beach filed a report with Bob Kintner, then ABC TV president, recommending that advertisers be given the same opportunity to use network television as is offered by other media.

"The network tv industry would take a major step towards growing up," Beach emphasizes, "if it were to take a long, introspective look into its management, sales administration and service methods as they compare with other industries and as they relate to offering clients the maximum in quality product at a relatively reasonable price.

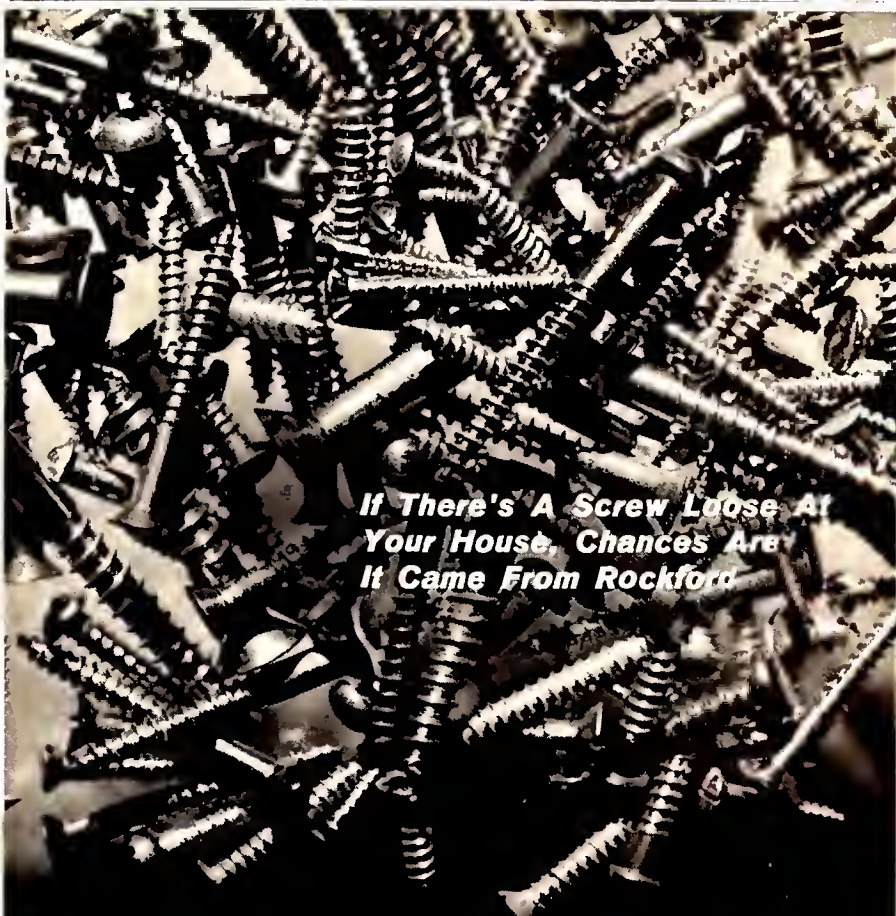
"Agencies and their clients are entitled to, and have every reason to expect, such conscientious industry effort," he says. "A determined effort—the type which is currently affecting much improved programming, could insure more efficient and accelerated service to agencies and clients, with resulting reduction in costs, both at network operation level and expense to the advertiser."

His devotion to the industry is apparent by the many extra-curricular participations in its professional organizations. He is a vice president of

the Chicago chapter, as well as a national trustee and member of the executive committee of the Academy of Television Arts and Sciences; a director of the Chicago Federated Advertising Club and chairman of the AFA-CFAC advertising legislative alteration committee; past president of the Chicago Broadcast Advertising Club; an active member of the Chicago Press Club; and a member of the Broadcast Pioneers. He has been in "Who's Who in America" for the past four years.

Dedication to the television indus-


try, his associates feel, is the reason Beach has developed such strong convictions on areas of improvement. For instance, Beach says that the zeal on the parts of networks and their executives to provide the best all around program fare may sometimes cause these same industry executives to forget what probably every other industry in America has learned and practices: "That the job only begins with sign-on-the-dotted-line. The service and follow-through execution are equally, in fact, even more important."



***If There's A Screw Loose At  
Your House, Chances Are  
It Came From Rockford***

And, chances are, this is only one of the many products you use each day that bear the "made in Rockford" label. Rockford's 400 factories produce more than 300 different products, ranging from metal fasteners (5,000,000,000 yearly) to chewing gum.

Rockford is the core city of the vast Rock River Valley industrial complex, ranging from Edgerton, Janesville and Beloit, Wisconsin in the north to Oregon, Dixon, Sterling and Rock Falls, Illinois to the South. To effectively cover this prosperous and expanding market, buy WREX-TV.

 **WREX-TV**  
**a130**

REMARKABLE ROCKFORD, ILLINOIS



# WHAT ARE YOUR PHOTO REQUIREMENTS?

## "HADIBUTKNOWN"

When we show a prospective client just a few samples of our publicity photography, he more-than-likely exclaims, "Hadibutknown!" This puzzles us for a moment but then he continues, nodding with approval. "Such fine photos," he says, "such fair rates ('did you say only \$22.50 for 3 pictures, \$6 each after that?')—and such wonderful service ('one-hour delivery, you say?')—why, *had I but known* about you I would have called you long ago." Well, next thing he does is set our name down (like Abou Ben Adhem's) to lead all the rest of the photographers on his list. Soon, of course, he calls us for an assignment and from there on in he gets top grade photos and we have another satisfied account. (Here are a few of them: Association of National Advertisers — Advertising Federation of America — Bristol-Myers Co. — S. Hurok — Lord & Taylor — New York Philharmonic — Seeing Eye — Visiting Nurse Service of New York.) Why don't you call now and have our representative show you a few samples of our work?

**BAKALAR-COSMO  
PHOTOGRAPHERS**

111 W. 56th St., N.Y.C. 19  
212 CI 6-3476



# Tv and radio NEWSMAKERS



**Michael M. (Mickey) Sillerman**, new sales manager of Walter Schwinmer, Inc., production-syndication company, entered broadcasting in 1940 after three years as vice president and account executive with the Biow Co. He was both founder and president of the Keystone Broadcasting System. His long career in the industry includes partner and executive vice president for sales for both Programs for Television and Television Programs of America, and senior sales manager for Ziv Teleprograms.

**Peter V. O'Reilly** will take over as general sales manager of WTOP radio, Washington, D. C., effective 7 May. O'Reilly, who has been local sales manager for WTOP-TV since September of 1960, comes to the radio outlet to replace Robert W. Schellenberg who's been named national sales manager for WJXT, Jacksonville. O'Reilly has been a sales representative for WTOP-TV since January 1956, and before transferring to the sales department he was an announcer at the stations for two years.



**Arthur R. Ross** has been appointed vice president and tv-radio creative director at Ketchum, MacLeod & Grove. He was formerly tv-radio creative group head of McCann-Erickson and eastern tv-radio director of Campbell-Ewald. At KM&G, Ross will be responsible for the integration and supervision of all broadcast creative services, including copy, art, and production.

Before entering the agency field, Ross was program director of Storecast Corp. of America.

**Donald S. Shaw, Jr.**, is the new director of television station relations for ABC. With the network for the past 14 years, Shaw has been director of tv station clearance since 1955. His promotion started a chain reaction of promotions from within the organization. Replacing Shaw is Joseph Giaquinto, who has been manager of the tv station clearance department for the past six years and replacing Giaquinto is Mario Cucinotta, an account representative in the same department since 1957.





## The seller's viewpoint

*"Those of us who are charged with the responsibility to create and inspire—those of us in broadcasting who are literally licensed to lead—are often as guilty as anyone else of following," laments Thomas J. Swafford, vice president of CBS and general manager of WCAU, Philadelphia. Swafford, who contends that the industry is led by the over-valued cost-per-1,000, previously was sales manager for WCBS, and prior to that, account executive for CBS Radio Spot Sales. He has also held positions as eastern sales manager in N. Y. for KNX, Los Angeles, and production manager, KGB, San Diego.*



### Licensed leaders should not follow

It's always a source of wonder for me, how so many of us in advertising and promotion—communicators, phrase makers, opinion moulders, sellers of ideas—are collectively and individually perhaps the greatest creators of cliches in the world. We make our livings by inspiring the rest of the community to adopt and adapt the current gimmick and we ourselves follow.

An eye patch sells shirts, and in no time at all wolf hounds on desert islands are selling vodka. Give us an idea and we can woo it to death in thirty-nine weeks flat. With words and phrases—the very essence of our craft, regardless of medium—give us a new one and we can make a shop worn cliché of it in short order. So much so that too soon, bright, fresh, crisp, clean words, with repetition become meaningless.

Unfortunately, one of the words that has, in large measure, lost its meaning in the radio business, is leadership.

Let's take a station that has excellent ratings in a community. It's a rocker. The harder it rocks, the more apt you are to see pictures of magnolia draped plantation mansions. This signifies stability and leadership.

On the other hand, if a station rocks, but doesn't have ratings, then the thing to do is to run pictures of community landmarks. Independence Hall, Ben Franklin and The Liberty Bell take a beating in this category.

But this tendency to conform is only symptomatic of our society. You find it in every social stratum, and in every business activity. The unfortunate thing is that those of us who are charged with the responsibility to create and inspire—those of us in broadcasting who are literally licensed to lead—are often as guilty as anyone else of following. And because of our unique position in the community as leaders and moulders of thought, our guilt is compounded.

Perhaps it all started in our industry sometime around twenty years ago when some agency character did some

simple long division and invented a cost-per-1,000. I've often reflected that this trailblazing was not so much a matter of inspiration as it was desperation. I have an idea that pioneer wasn't so much interested in seeking information as he was in finding a backstop, so that even if the campaign should fail, no one could accuse him of not having come up with a good cost-per-1,000.

In meetings with agency people—and clients—all over the country, we hear one recurring theme: dissatisfaction with cost-per-1,000 as a yardstick with which to measure an advertising buy in radio. Radio has outgrown the cost-per-1,000.

As radio has become a completely personalized medium, as radio fare has become more diversified and specialized, radio listening has become more selective, to the point when you can no longer say cost-per-1,000, without saying cost-per-1,000 *what*. The right message aimed at the right listener at the right time will sell.

The campaign that would be successful in *Playboy* would never get airborne in *Fortune*. Radio is the same.

As long as agencies and clients are preoccupied with ratings, as long as campaigns and careers are judged by cost-per-1,000, stations will preoccupy themselves with ratings for their own sake. And if they can't deliver the ratings, but have to meet the c-p-m, you walk right into the arms of the concomitant evil: rate chiselling.

The price of leadership is eternal diligence. The demands of radio's immediacy are so compelling that—with great diligence—we have to spend much of our time not only unlearning everything we learned twenty-five years ago, but forgetting what we thought we knew last year.

I don't know who among us will be here in the year two thousand and two—40 years from now. Many of us will be, but whoever is here will need and have leaders.

And I'm sure it will be then—as it is today—in case you haven't heard it recently—an exciting sound.

# SPONSOR SPEAKS

## Thank you, Fred

Last week's convention at White Sulphur Springs marked Frederic R. Gamble's final appearance as president of the 4As, an office he has held since 1944.

Next week, the Association will have a new president, John Crichton, chosen we are proud to say from the trade paper field. And we certainly wish him well.

But no veteran advertising man can reflect on Fred Gamble's retirement without a feeling of sadness for the passage of time, and of sober gratitude for Fred's many contributions to the business.

He joined the 4As in 1929, became managing director in 1940, president in 1944. His career has been marked not only by devoted attention to the affairs of the Association but by active involvement in practically every worthy advertising cause—The Advertising Council, of which he was a founder and director. The Advertising Research Foundation, the Brand Names Foundation, and many many more.


Fred, many nice things have been said about and to you in these last few weeks. We can add very little to the praise you have received. But we do want to say to you sincerely, in behalf of every one in broadcast advertising, "thanks very much for all you've done."

## Computer and broadcast costs

In this issue, we continue our in-depth study of the burgeoning computer field, with our lead article, "What BBDO is asking of the industry for its computers."

We believe that this is the first comprehensive explanation to be published anywhere of what exactly is involved in the BBDO development, and it deserves thoughtful study by every agency man, station operator, and station representative.

The implications of the computer revolution are enormous, both in broadcast buying practices, and in agency, station, and research costs. We are particularly anxious to get reactions from station men on their feelings about this new development, and their suggestions on how the new burdens should be handled.

Let us hear from you. What do you think about it? 

## 10 SECOND SPOTS

**Preparing a will:** Bob Whitney of Mars Broadcasting, Stamford, Conn., tells about the owner of a medium-sized agency who recently made out his will. "You better put in a clause about my employees," he instructed the lawyer. "To each man who has worked for me 20 years I bequeath \$10,000."

"But," said the lawyer, "you haven't been in business 20 years."

"I know it," he replied, "but it's good advertising."

**Easter holiday:** Mike Wallace, speaker of the traditional egg-rolling on the White House lawn, commented on WBC's *PM* show: "President Kennedy wanted to have an egg rolling contest for his entire family but he couldn't get an okay to rent Chicago's Soldier's Field."

**Naughtiness:** Larry Seidman, national sales representative for *Romper Room*, described a little girl who appeared on the show whose mother had scolded her. "If you don't stop sucking your thumb," she told her, "you'll swell up and bust." The thought of such a sad ending stayed with her.

A couple of weeks later a friend of the child's mother came visiting. The woman was pregnant and the child blurted out, "I know what you've been doing!"

**Bon mots:** As a much-traveled reporter, the star of ABC Radio's *Good News With Alex Dreier* sees and comments on many facets of life:

About women—"Adam was the first electronic engineer . . . He furnished the spare parts for the first loud speaker."

About the space-age: "Airplane travel is so fast these days, a jet leaving Seattle with two rabbits arrives in New York with two rabbits."

About animals: "Man doesn't realize a dog is his best friend till he's bet on a horse."

About life in general: "Life, in many parts of the world, is a regular riot."

About an American institution: "The credit card has created another American first—instant debt."



# People who know the Pittsburgh market best **TAKE TAE**

"TAE's outstanding program service has given our 7 p.m. news show the most complete local coverage in town. It's done a fine job not only of building our community relations . . . but selling bank services!"

*John Eckels*

John Eckels

Director of Advertising  
and Public Relations  
Mellon Bank, Pittsburgh

**TAKE TAE AND SEE**

**WTAE** CHANNEL 4

Basic ABC in Pittsburgh



**THE KATZ AGENCY, INC.**  
National Representatives

# 46%



## ...That's WSB-TV's average share of Atlanta audience for January!

Monday through Sunday, 9 AM till midnight, the latest ARB (Jan. 4-Jan. 31) reports WSB-TV extended its dominance of Atlanta television. This makes 51 consecutive months that Atlantans have shown a decided preference for WSB-TV over the two other television stations in this million plus market. This loyalty makes WSB-TV the top sales-producing station in Atlanta. Let it move your products, too!



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